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#229
JULY 2012

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ON RHCP + DOT HACKER

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Next issue on sale Monday 9 July 2012

Printed in the UK by William Gibbons on behalf of Future.
Distributed in the UK by Seymour Distribution Ltd, 2 East Poultry Avenue, London, EC1A 9PT. Tel: 0207 429 4000

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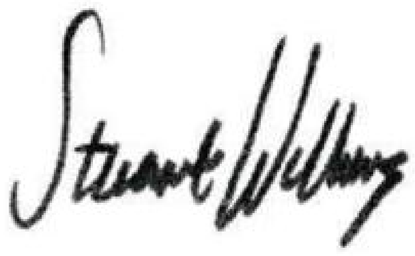
Welcome

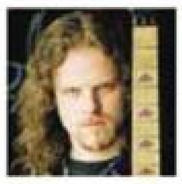
EDITOR'S LETTER

The band on the cover of this issue need no introduction. As you know, for nearly 30 years, Red Hot Chili Peppers have been plying us with their ever-evolving blend of funk/rock, and this month we got the chance to sit down with Josh Klinghoffer and pick his brains about becoming the guitar player in one of the world's biggest bands. By the time you read this, RHCP will be preparing to destroy the UK with their enormo-gigs at Knebworth Park and Sunderland's Stadium of Light, gigs that would fill most of us with equal parts excitement and terror. Not Josh. He might only just have kissed goodbye to his twenties, but his time as a hired-gun for the likes of Beck and PJ Harvey make him an arena veteran. As you'll find out in our feature, Josh's career path is hugely inspiring, proving that matching your skill level with hard work can and will pay off. Bring on Knebworth!



Stuart Williams, Editor

MAKING THIS MONTH'S MAG:



JAMIE HUNT

AFTER touring relentlessly with prog metallers Biomechanical, Jamie joined BIMM Bristol and is now Deputy Head of the guitar department. This issue he created the Chilis Evolution Of Sound on p.66. **Favourite RHCP track:** "*BloodSugarSexMagik* is groove all the way, while making brilliant use of dynamics and contrast via complicated, high-energy riffs and slow sections that just use one note."

NATALIE SMITH

WITHOUT our Music Coordinator, Natalie, TG's tab pages would look very bare! Each month, Nat negotiates copyright clearance with some of the biggest music publishers in the world. You're welcome. **Favourite RHCP track:** "I love how the Chilis showed their chilled side on *Snow (Hey Oh)*, with Frusciante's intricate riff opening the track and carrying through the verses."

ANDREW GREGORY

SO MANLY is Andrew that this month he's swapped the low E string on his Strat for a .060 gauge bass string, and is pretending that his fingers don't hurt when he plays. Head to p.146 for his review of LTD's EC-256P. **Favourite RHCP track:** "There's a special place in hell for funky slap bass, but the magnificent *I Could Have Lied* proves that the Chilis can do real emotion as well as all that shouty frat-boy stuff."

IT'S IN MY BLOOD

PHIL DEMMEL, MACHINE HEAD

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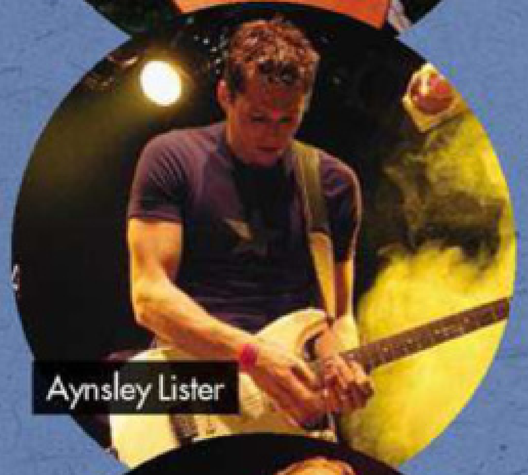
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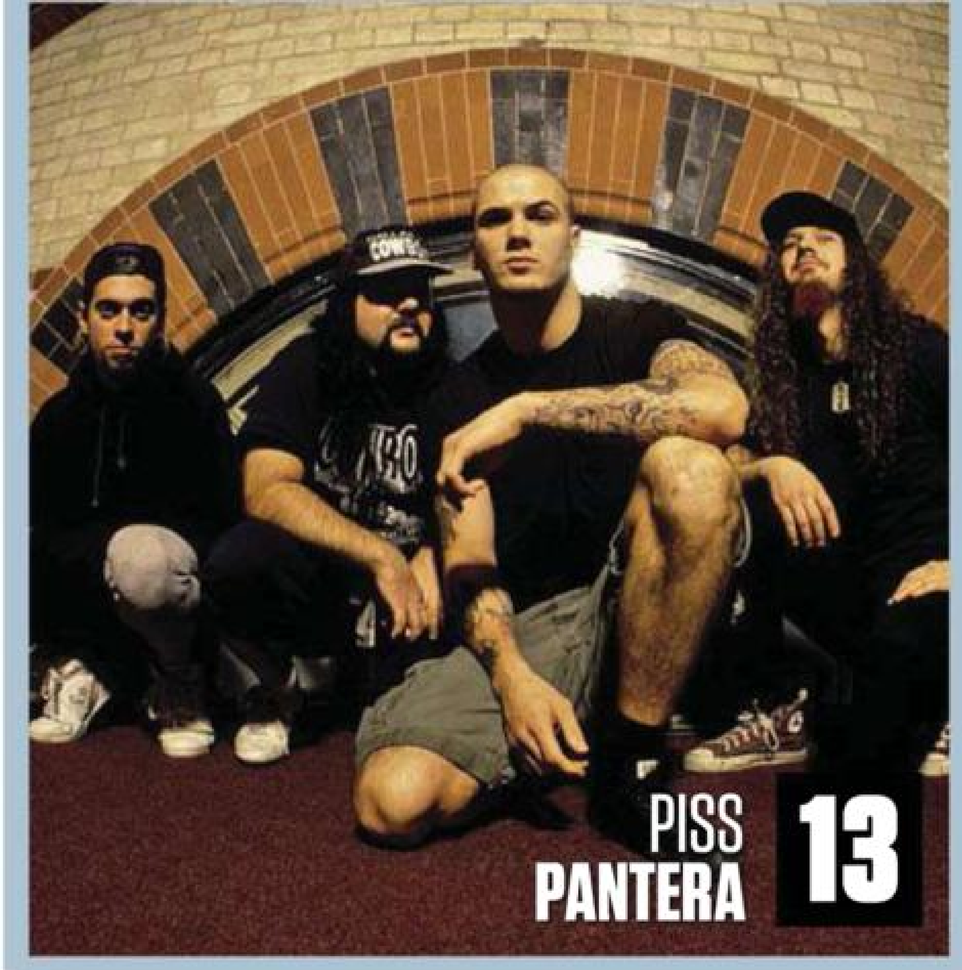

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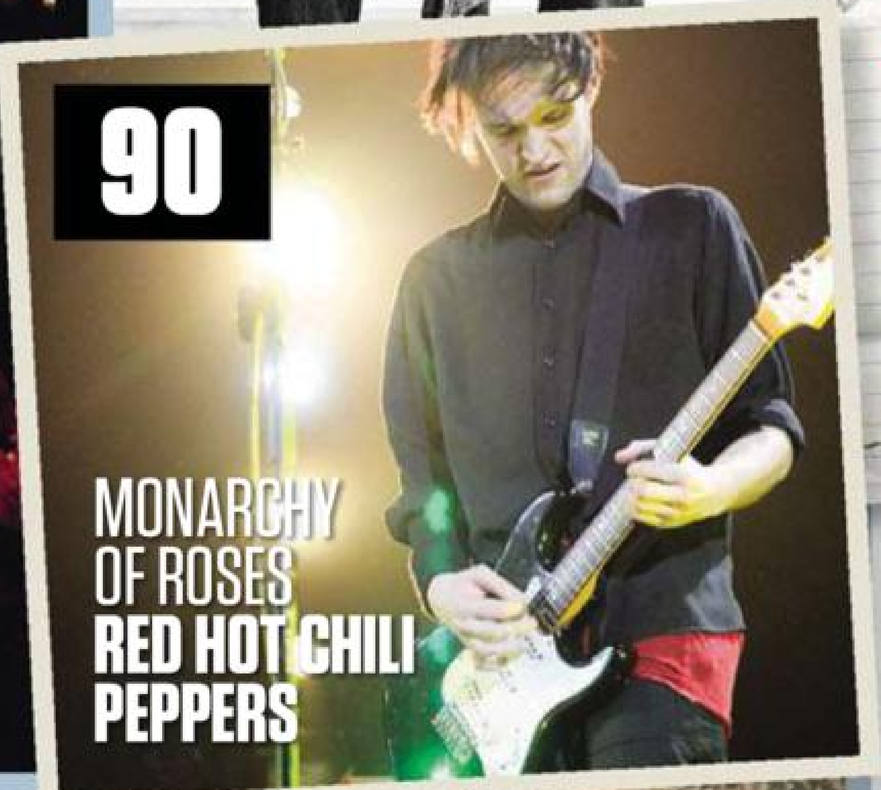

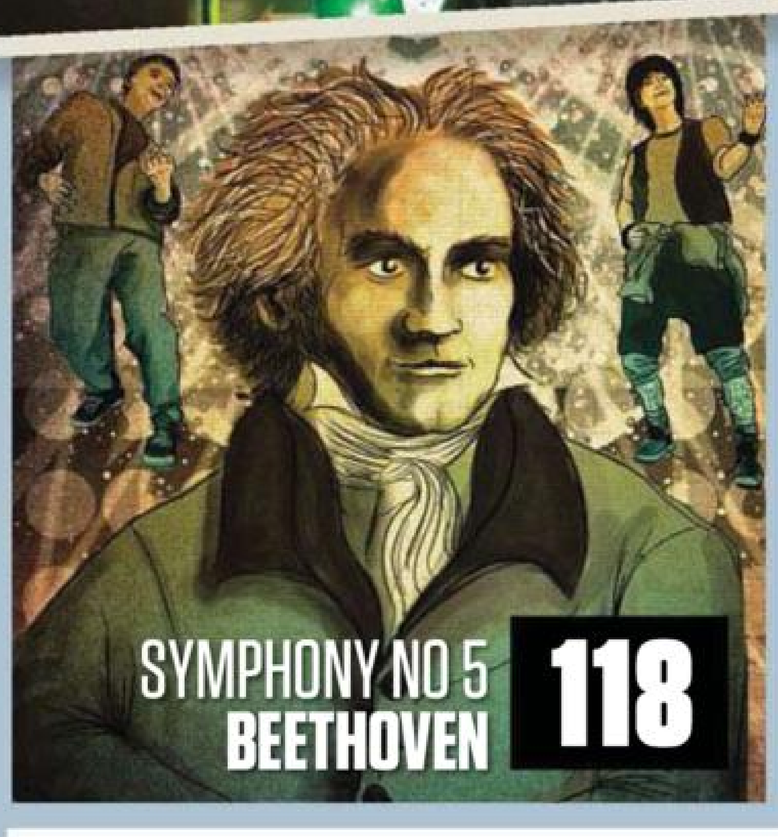

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Photography: Tony Mottram, Peter Doherty/Retna Larry Marano/Getty Images **Illustration:** Jago James Fortune / Rex Features

RETURN OF THE IRON MAN

Iommi debuts signature Laney at Sabbath's Birmingham comeback

THERE is no more reassuring sound in metal than Tony Iommi and Geezer Butler rolling out a riff, and as they kicked into the monstrous groove of *Into The Void* in Birmingham's Academy on 19 May it had never sounded more righteous.

The road to get there has been hard for Sabbath – especially so for Iommi. The drummer drama of the absent Bill Ward (still at contractual loggerheads with the band and throwing any future involvement in doubt) was not the focus here. Battling lymphoma but responding well to treatment, the guitarist and soul of Sabbath received a hero's welcome and showed every inch the presence of an icon in his performance. He's never sounded better either, with his new Laney TI100 signature head forming the core of his powerhouse rig that you can see pics of here.

It was the first official airing of the guitarist's signature model head, the result of a year of testing and tweaking between the metal legend and his long-time endorser. But tone was the least of Tone's concerns before the gig...

"I was extremely nervous beforehand about playing a long set," he admitted after the show, "not knowing whether I'd be able to last. It turned out to be no problem whatsoever because Ozzy, Geezer and Tommy [Clufetos, drums] were nailing everything, no chance to feel tired... On our way again at last!"

For Sabbath, following the conquering of the Download festival, the way leads to a new studio album for the end of the year.

Iommi's signature Laney TI100 head

Jaydee and Gibson guitars line up in the rehearsal room

Eight Laney 4x12 speaker cabs complete Iommi's live rig

DragonForce's new-look line-up storms the UK in September

ON THE ROAD

DRAGONFORCE

The blood-shedding, epic-shredding axeman promises a crackin' night out. Just don't mention YouTube...

"**IN EVERY** single way, we're better than ever before," Herman Li confidently tells TG. It's a bold claim from the guitarist, but he's not finished there. "Fans who have seen us before will be surprised that we've got even better and those who haven't seen us before will go, 'Wow!'"

The fleet-fingered shredder is already limbering up for the band's UK tour to support new album *The Power Within*, which kicks off in late September and is their first with new vocalist Marc Hudson. Joining the power metal sextet's fun will be Alestorm, The Defiled and Cavorts.

"We have a new production just for the UK tour," Herman reveals. "We play the UK so often that we have to bring a new show. It's beyond just the songs."

That may be, but Herman's pretty pumped about the songs as well. He excitedly tells us that the 'Force have a setlist packed with old favourites in mind. *Wasteland*, replete with its epic guitar/keyboard trade-off, is due for a dusting off alongside new cuts such as *Fallen World*, or as Herman refers to it, "the fastest song".

The set may be a mixed bag of old and new, but there's still only one choice of axe for Herman, his signature Ibanez EGEN: "With Ibanez, the first thing you notice when you play the neck is, 'Oh my god, this is so easy to play'. Live, it's really important to have a guitar you can easily play, especially for us playing fast songs. We need to get to the solo quickly, get back to the rhythm and move around.

"We have huge racks of gear with lots of flashy lights," he adds as he describes the rig. "That's part of the show. People like to see the big rack and all of our amps."

And to see all that gear up close you'll have to buy a ticket. Don't even think about telling Herman you stayed at home and trawled the net for clips instead.

"People spend too much time on their computer watching YouTube videos," he rages. "YouTube is through horrible speakers, horrible microphones, it's all ones and zeros. It's the worst way to experience music. That's nothing compared to what the DragonForce show is: you need to experience the sweat, the energy, the loud music, the lights."

Pay your money and Herman guarantees you won't regret it. After all, he's willing to spill blood for the cause, whether he's in front of a packed-out venue or down the local practice room.

"We don't just stand there playing the songs," he says. "We'll head-bang and really go for it. You might cut yourself because you're hitting the guitar so hard, even in rehearsal. It's a good night out. You'll go home happy." **(RC)**

The *Power Within* tour starts on 25 September in Dublin.

The power-metal guitar spectacle that is Herman Li and Sam Totman

10 TRACKS TO DOWNLOAD THIS MONTH

Photography: Danny Clinch

1 '45' THE GASLIGHT ANTHEM

HANDWRITTEN'S singalong opener. Just wait until you hear the rest of it

2 BURY MY BONES PURE LOVE

FRANK Carter's ditched the screaming for singing with his new, rockier outfit

3 YOU WASTE YOUR TIME MARK TREMONTI

MR T'S debut solo single proves he's got the pipes as well as the chops

4 VOICE OF THE FUTURE THE BOY ROYALS

FREE debut single from young mods with hints of Gaslight and The Jam

5 WISH IT WAS TRUE THE WHITE BUFFALO

SOUNDS like Vedder singing Cash, a stunning country acoustic ballad

6 DREAM BROTHER TESSERACT

PROG metallers pull off a take of Jeff Buckley for *Perspective* acoustic EP

7 GRAVY TRAIN PHANTOM LIMB

THIS soulful slice of Americana from Bristol is like Aretha fronting The Band

8 KING JESUS MY PRESERVER

WILD, Muse-esque Whammy piques our interest for their autumn debut

9 TERRORIZED IN THE NIGHT HELL OR HIGHWATER

FOR fans of the melodic and metallic anthems of Avenged Sevenfold

10 ROBIN YOU LIE HOUDINI DAX

CARDIFF'S answer to Arctic Monkeys are one of Britain's best-kept secrets

RIFF OF THE MONTH

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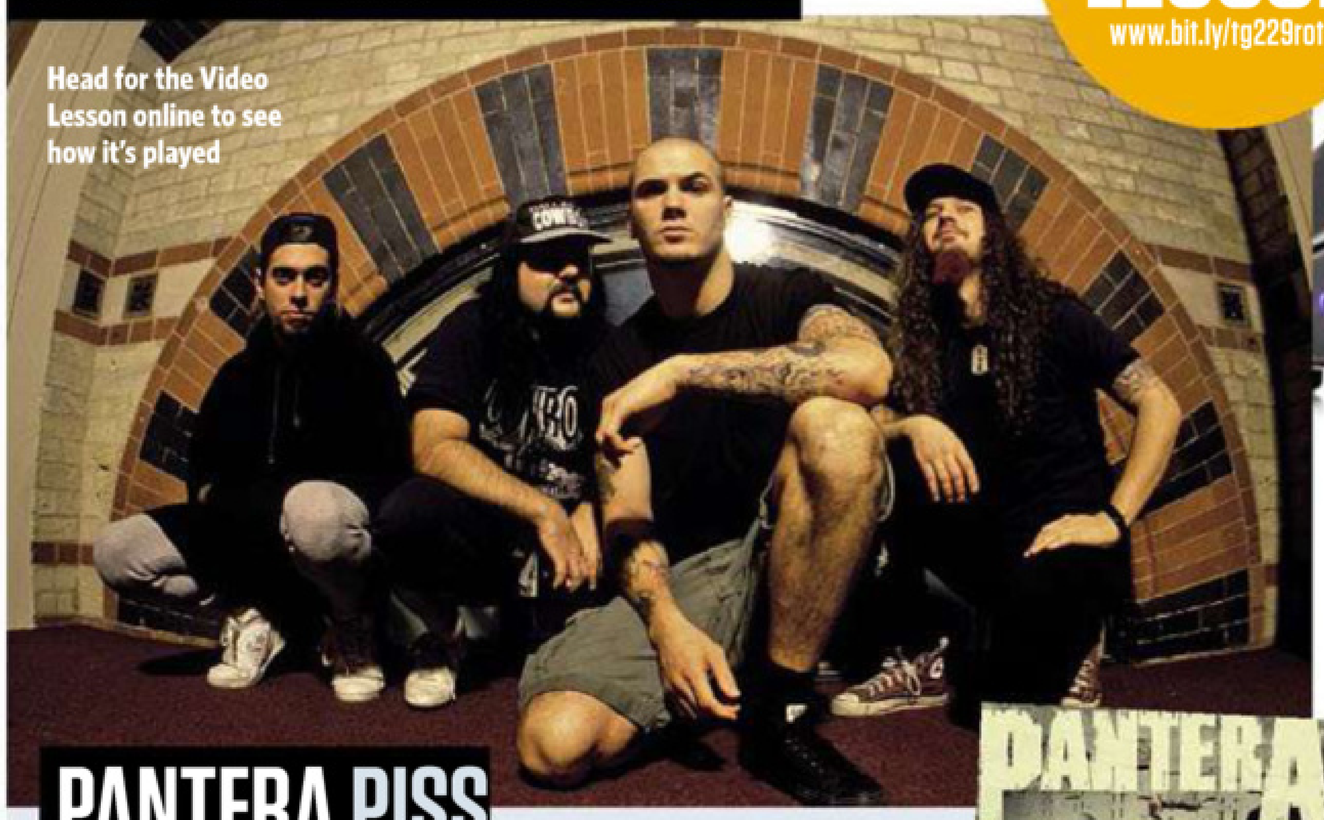

Head for the Video Lesson online to see how it's played

PANTERA PISS

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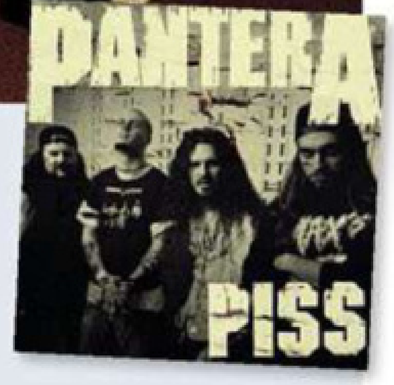


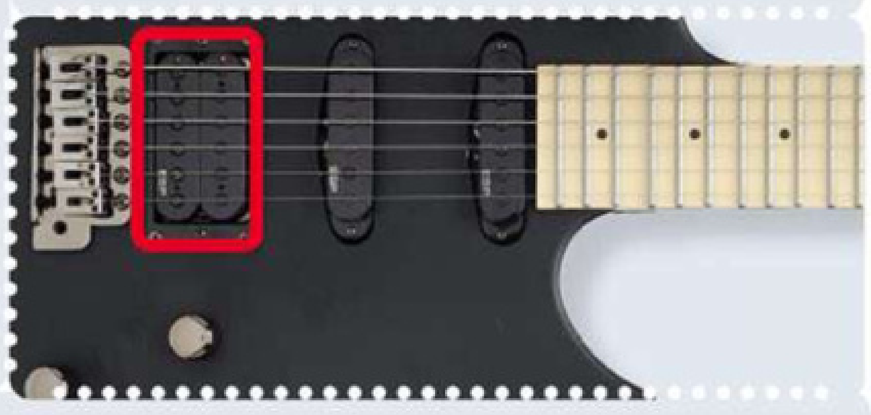
THIS previously unreleased track has emerged recently as part of the *Vulgar Display Of Power* 20th anniversary package. The song is played in drop D tuning (DADGBE), but with the guitars detuned by approximately a further quarter-tone interval. This unconventional tuning is a typical feature of Pantera recordings.

The riff-fest kicks off with this belter of a groove. The intro is essentially the riff played twice, but take note of the way Dimebag contrasts a heavily palm-muted delivery on the first time through with an unmuted version on the repeat.

The hardest part of the riff is maintaining downstrokes during the fast powerchord changes. Granted, it's easier to add upstrokes, but it loses the attack and groove, so aim to stay strictly with downstrokes for each powerchord to deliver the intensity and drive that the riff requires. **(JH)**

Get the sound

USE a guitar with a humbucker in the bridge position to help you recreate Dimebag's vicious, heavy sound. He famously used transistor amps during this part of his career. Set the gain fairly high on your amp and lower the midrange to simulate an authentic tone. A large part of Dimebag's distinctive sound comes from his pick-hand attack, and to get in the ballpark, aim to hit the strings fairly hard, no more than an inch or two away from the bridge to give a bright, cutting tone.



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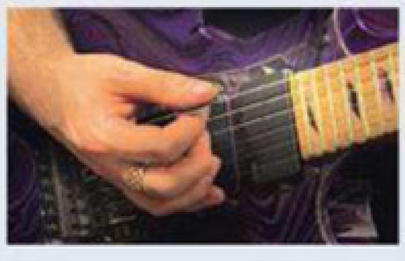


Photography: Tony Mottram / Retna Pictures

APOCALYPTIC TONE

Two new signature pedals from your favourite top-hatted rocker

IN CASE you hadn't heard (or read last issue's Track By Track feature), one of the world's biggest guitar legends has a new album out. If you've already had a listen to *Apocalyptic Love*, then your ears will no doubt have perked up at the tones on *Carolina* and *No More Heroes*, which both feature the latest hunk of metal to be subjected to Slash's boot: the MXR Slash Octave Fuzz.

The pedal contains three separate, all-analogue effects – a standalone fuzz, a sub octave, and an octave-up fuzz. Each of these effects can be run independently or mixed for full-on sonic carnage.

To go along with his shiny (well, actually pretty beaten up) new toy, Slash and Dunlop have seen fit to update his signature Cry Baby Wah. Gone is the built-in distortion of his previous model in favour of a simpler approach and a custom-voiced, super-wide sweep tuned to a lower frequency. Both pedals are available now, priced at £182 each.

BIG BUSINESS WITH BIMM

Bristol college introduces Peter Grant Memorial Scholarship

BEST known as the manager of a little underground rock troupe by the name of Led Zeppelin, Peter Grant was a highly influential figure in the music industry, working with acts including Chuck Berry, Bo Diddley, the Everly Brothers and many more. It's only fitting, then, that the Bristol Institute of Modern Music has decided to dedicate a new scholarship in Peter's memory, for the college's latest BA Hons course in Music Industry Management. The scholarship covers approximately £16,000 worth of course fees across the three-year undergraduate programme, which teaches students everything they need to know to flourish in an industry renowned for its constant state of flux.

Live event management, retail, promotion, record labels, finance and music law are all included, and the course has already had the thumbs up from managers, marketing experts and pro musicians alike. For further information check out www.bimm.co.uk/bristol or call BIMM on 08442 646 666.

FIRST LOOK

FLEX-ABLE TONE

Carvin turns Steve Vai's amp saga into a trilogy with the Legacy 3

WITH a career spanning three decades and an enviable position as one of the world's foremost guitar virtuosos, it's safe to say Steve Vai has a pretty good ear for tone. The Carvin Legacy series has been powering Steve's liquid leads for some time now, and we've managed to get a first look at the latest version.

The 100-watt amp is housed in a surprisingly compact brown metal chassis and is powered by a quartet of EL34 valves in the power amp, backed up by a further four 12AX7 valves in the preamp. This combination is Steve's personal favourite for a smooth and sensitive playing response. Channels one and two are taken from the original Legacy, with channel three – the second lead channel – packing a gain boost switch for when you really need to tip your tone over the edge. What's more, you can lower the headroom of the amp with the RMS power switch, which takes the output down to either 50 or even 15 watts.

The Legacy 3 is priced at £1,130 and is absolutely packed with tweaks and features. We're only scratching the surface with the space we have here, so stay tuned for our full review.

Storemags.com

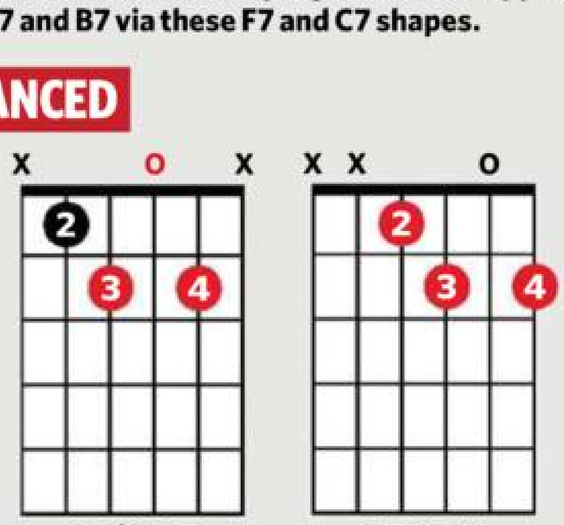
Carvin Legacy 3: 100 watts of Steve Vai-approved, valve-powered tone

QUICK CHORDS

10 minutes to improve your...
Passing chords

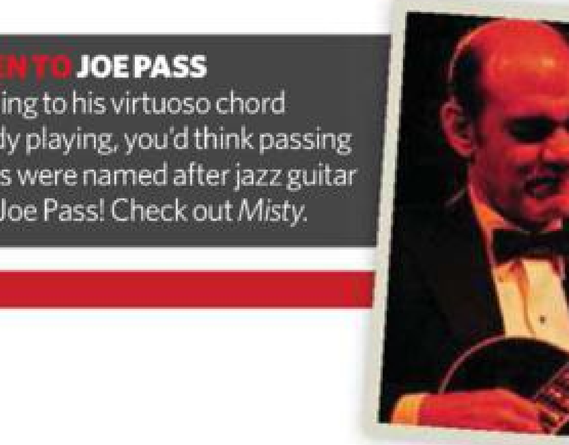
IGNORE all of the complicated definitions of 'passing chords' on the internet! A passing chord is simply a chord that occurs briefly between two other chords; they bridge the gap between them and make the music flow. The shapes here are common passing chords. We've also suggested chords they work with.

EASY



Try playing G/B between C and Am chords to smooth the change. D/F# sounds great between G and Em.

INTERMEDIATE



Play an 'E7, A7, B7' blues progression and approach the E7 and B7 via these F7 and C7 shapes.

ADVANCED

Dim7 chords are great for one-fret movements. B7/D# sounds great between D and Em.

LISTEN TO JOE PASS
Listening to his virtuoso chord melody playing, you'd think passing chords were named after jazz guitar great Joe Pass! Check out *Misty*.

Photography: © Luciano Viti/Retna/Photoshot

ON THE UP

POKEY LAFARGE

Breakneck Americana combo cooking up a storm

"IF you like very eccentric playing and singing, and good storytelling and fast music, then you'll like us," Pokey LaFarge tells us before another sold-out European gig with his band, South City Three.

LaFarge's no-frills, rootsy mix of country blues, jazz, ragtime, bluegrass and Western Swing certainly blew the roof off Jools Holland's Hootenanny special on New Year's Eve and life's been a streaming blur of jam-packed venues and fervent crowds ever since.

One thing that understandably gets Pokey's goat is the way his music keeps getting labelled as retro. "This isn't retro music, this is very much today's music," he reasons. "You don't ask an Irishman why he plays traditional Irish music and you don't ask a classical musician why he plays Beethoven. I'm an American and I play American music – it's as simple as that."

Pokey handles rhythm guitar duties in the group on top of writing all the songs and hollering out the lead vocals. When we ask him to tell us about his favourite guitar players, he's more than happy to oblige with an eclectic selection, as his six-string idols are "people that don't get a lot of notoriety". Jazz wizards Teddy Bunn, Eddie Lang and Karl Farr of country pioneers the Farr Brothers all make the list, as do skilled pickers Merle Travis, Robert Wilkins, Blind Blake and Big Bill Broonzy.

While Pokey is obviously grateful for all the success that he and the South City Three are enjoying, he's also very excited about a new guitar purchase, which has rapidly become his on-the-road mainstay. "I just recently got a 1946 Epiphone Spartan," he enthuses. "It's a very beautiful guitar. It's in very great shape and everything's original. It's really helped my playing... and it's also helped the richness of tone in the ensemble as well." **(MF)**

Pokey LaFarge and the South City Three's second album, *Middle Of Everywhere*, is out now. www.pokeylafarge.net

Portrait: Joseph Branston

ARTMAGIC

Pop wizards who won't be Suede by their past

A GUITARIST from one of the 90s' biggest indie-rock bands working with a former Britney Spears producer? It's bound to attract a few quizzical looks, but Artmagic is exactly that. As Suede and Artmagic guitarist Richard Oakes explains, he and producer/singer Sean McGhee are the ultimate musical odd couple, both on paper and in person. "When people meet us it's obvious our backgrounds in music have been quite different," Richard says. "Sean's the professional head of Artmagic and I'm the one who turns up with a hangover and says, 'I've just written this bit of music; I don't know if it's any good!'"

He has no reason to worry: debut album *Become The One You Love* is psychedelic, atmospheric pop at its finest, with Richard providing tasty chord progressions and gorgeous vibrato-laden leads. It's a world away from Suede, but at the same time bears many of its unique guitar hallmarks, something Richard has come to embrace.

"At first I was keen to dissect myself into 'this is what I do with Suede' and 'this is what I do with Artmagic', but after a while I felt that decision came from the head, not from the heart," he says. "It's always going to sound like me: it's just Suede is all about huge PAs and playing to 10,000 people at the O2, and Artmagic is more about playing acoustic gigs upstairs in pubs!" **(MB)**

Artmagic's debut album *Become The One You Love* is out on 2 July. http://artmagicmusic.com

THE PLEA

Irish indie rock with unforgettable fire

Portrait: Jill Furmanovsky

MAKING music in the sticks is often fraught with logistical problems. Take brothers Denny and Dermot Doherty. The rhythm/lead axis behind The Plea spent their formative years in rural Donegal where equipment was a 50-mile drive away. "We'd often play together on guitars with just four or five strings," reveals lead guitarist Dermot. "If we broke one it was a long way to get another. The nearest music shop was over the border in Derry."

The Plea make self-consciously big music, with generous helpings of echo and delay on Dermot's 2008 Les Paul. "I used to play a Strat and with Denny playing a Tele it was a very bright sound, but the Les Paul and Tele work well together. Especially with the Fender Hot Rod Deluxe – I love the sound of that amp and a Les Paul."

The Plea's debut *The Dreamers Stadium* is also a little reminiscent of the early work of another Irish band. Dermot knows who we mean. "U2? Ah, man. If you're Irish you can't not be influenced by U2! I've never purposefully tried to copy The Edge, but yeah we listen to them. What's the point of denying it? They've got so many great tunes." **(WS)**

***The Dreamers Stadium* is available now on Planet Function. thepleaofficial.blogspot.com**

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The GVT52-112 covers a lot of ground tonally, from spankin' singlecoil country and blues to crushing metal riffs. The trick is in the carefully engineered Baxandall EQ, a highly sensitive circuit that gives Ampeg amps a distinctive voice of their own. With two independent channels, built-in spring reverb, a channel select and gain boost footswitch, and a half-power toggle that takes the output down to 25 watts, the GVT52-112 is a great stage and studio amp capable of covering a wide variety of genres.

For your chance to win this powerful and versatile combo, simply answer the following question correctly:

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A Four
B Six
C Eight

To enter, text TGAMPEG followed by a space, your answer then another space and your name (eg, TGAMPEG c Dave Smith) to 87474. Alternatively, you can enter the competition online at **www.futurecomps.co.uk/tg229ampeg**

T&Cs: The competition is open to UK entrants only. Under 18s must obtain parental consent to enter this competition and be able to demonstrate this to Total Guitar's reasonable satisfaction. Answers must be received between 01/06/2012 and 08/07/2012. The winners will be selected at random from all correct entries received between the relevant dates and will be sent the prize free of charge. Each winner will be notified within 28 days of the closing date and will be required to give details of a delivery address in the UK to which the prize should be sent. Texts will be charged at £1 plus your normal network tariff. By entering this competition, you consent to us using your personal details to send you information about products and services of Future and Loud Technologies which may be of interest to you. If you do not want to receive this information, please include the word STOP at the end of your text message. For full terms and conditions, please go to: www.futurenet.com/futureonline/competitionrules.asp

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INDUSTRY NEWS

PLEDGING ALLEGIANCE

Are fan-funded albums the future? Ginger explains how his record-breaking new triple-album suggests things are looking up

"A TRIPLE album is a lot of work and a lot of work is a lot of money," veteran song-crafter Ginger admits, looking back on the origins of his new 30-song solo record 555%. "People weren't willing to take a chance on there being a fanbase to buy a record like that."

So, without the backing of a label, Ginger took a different route. He set up a PledgeMusic page appealing for fans to donate cash to the cause. In return for a tenner they'd receive a digital copy of the album upon its release, with CD versions and bonus DVDs among the goodies for those parting with a little more dough.

Within hours the target had been smashed. Ginger's campaign swelled into a PledgeMusic record-breaking quarter of a million dollars. Not bad for an album the labels wouldn't go near.

"Necessity forced me into a situation where I needed to make a drastic change in my approach, because I couldn't make ends meet doing it the traditional way," Gingers says candidly. "I put it out to my fans, 'Can you help a guy out?' They came to my rescue."

"Necessity forced me to make a drastic change in my approach"

The premise of donation sites such as PledgeMusic, Kickstarter and Indiegogo is straightforward: a band puts up a page detailing their project and appealing for fan funding. The site takes a percentage of the money raised, but the artist keeps the rights to their music. It's a route that's already been used by the likes of Funeral For A Friend and InMe, and Ginger reckons its popularity is only going to grow. "If you're an experienced musician with a loyal fanbase, this is the only way of doing it. You're crazy if you don't. All musicians should get involved online with their audience, break down the third wall and cut out the middlemen."

Ginger acknowledges that with no label a layer of pressure was removed, but having fans for financiers added its own challenges. "At the beginning they were impatient because they haven't had the luxury of anticipation," he says. "When I was a kid you anticipated an album for months. You ordered it from a shop, who ordered it from America and you'd phone up every day, 'Is it here yet?' The guy would say, 'Will you f*** off! I'll ring you when it comes in!' A lot of people thought it was bullsh** because it would be months before they heard it. I said, 'You want to start getting used to it, because it's fun!'"

Some artists offer special packages for donors, but Ginger steered well clear. "That's a bit crass," he winces. "I'm more interested in selling music than phone calls or my shoes. Maybe when I run out of ideas for songs I'll sell meet and greets and £50 for a handshake. For now, I'll concentrate on music."

So how does 555% sound? He explains: "It's very eclectic. If there is a theme it's positivity. It's a celebration of what we have achieved together. There's rock, pop, country, dance – often in one song."

So, does this new model offer bands a lifeline at a time when record label advances are discouragingly thin on the ground? We certainly hope so.

Words: Rich Chamberlain

cry baby LEGACY & INNOVATION

JOE'S MODIFIED '67. EXPERIENCE THE HALO EFFECT.
JIMDUNLOP.COM

The newest version, the PlusEBow, features a nifty little blue LED

IN PRAISE OF EBOW

All hail the little plastic box that's sustained our fascination for over 30 years

IN THE 1970s, guitarists became obsessed with coaxing the maximum sustain from their guitars. While these guys were fannying around with overwound pickups and chunks of brass hardware, a young guitarist called Greg Heet answered their collective prayers with a little J-shaped handheld device called an EBow. In the words of its inventor, the EBow (aka 'energy' or 'electronic' bow) "focuses a sympathetic oscillating magnetic field on a single string and causes it to vibrate".

Using an EBow, a skilled practitioner can pull the sound of a violin and cello from any electric guitar. That's not all. With a little practice, you can replicate the tone of a harmonica, a flute, orchestral horns and synthesized strings. As Stuart Adamson and Bruce Watson of Big Country proved in the 80s, the EBow can even conjure up an uncanny simulation of bagpipes. Check out Phil Keaggy's EBow-driven version of *Amazing Grace* on YouTube to hear the same beautiful effect.

Unlike other infinite sustain devices (the Fernandes Sustainer, for example), the EBow only works on one string at a time. It has two grooves set into its body to rest on the strings either side of the one you want to vibrate. Now that may seem like a limitation, but the fact that the EBow is held like a pick allows the player to produce lightening-fast arpeggios by sweeping it across the strings.

The EBow made its first public appearance at the 1976 NAMM Show in Chicago. After 20 more years of tinkering, Heet further boosted the tonal versatility of his invention when he unveiled his fourth generation PlusEBow in 1998. The new development offered a switchable higher secondary harmonic mode, meaning it sounds like a sustained pinched harmonic.

Today, more than 30 years after it was first launched, the EBow still has infinite appeal. The Edge employed the EBow's incredible sustaining qualities on U2's 1984 album, *The Unforgettable Fire*, Noel Gallagher used his EBow on the Oasis classic, *Don't Look Back In Anger*, and you'll also hear it on material from Van Halen, Red Hot Chili Peppers, Smashing Pumpkins and Duran Duran. As these guys know, nothing else produces good vibrations in quite the same way. **(EM)**

EBOW TIMELINE

1969
HEET CREATES HIS FIRST WORKING ENERGY BOW

1974
THE FIRST HANDHELD EBOW IS BUILT

1976
EBOW IS LAUNCHED AT THE CHICAGO NAMM SHOW

1998
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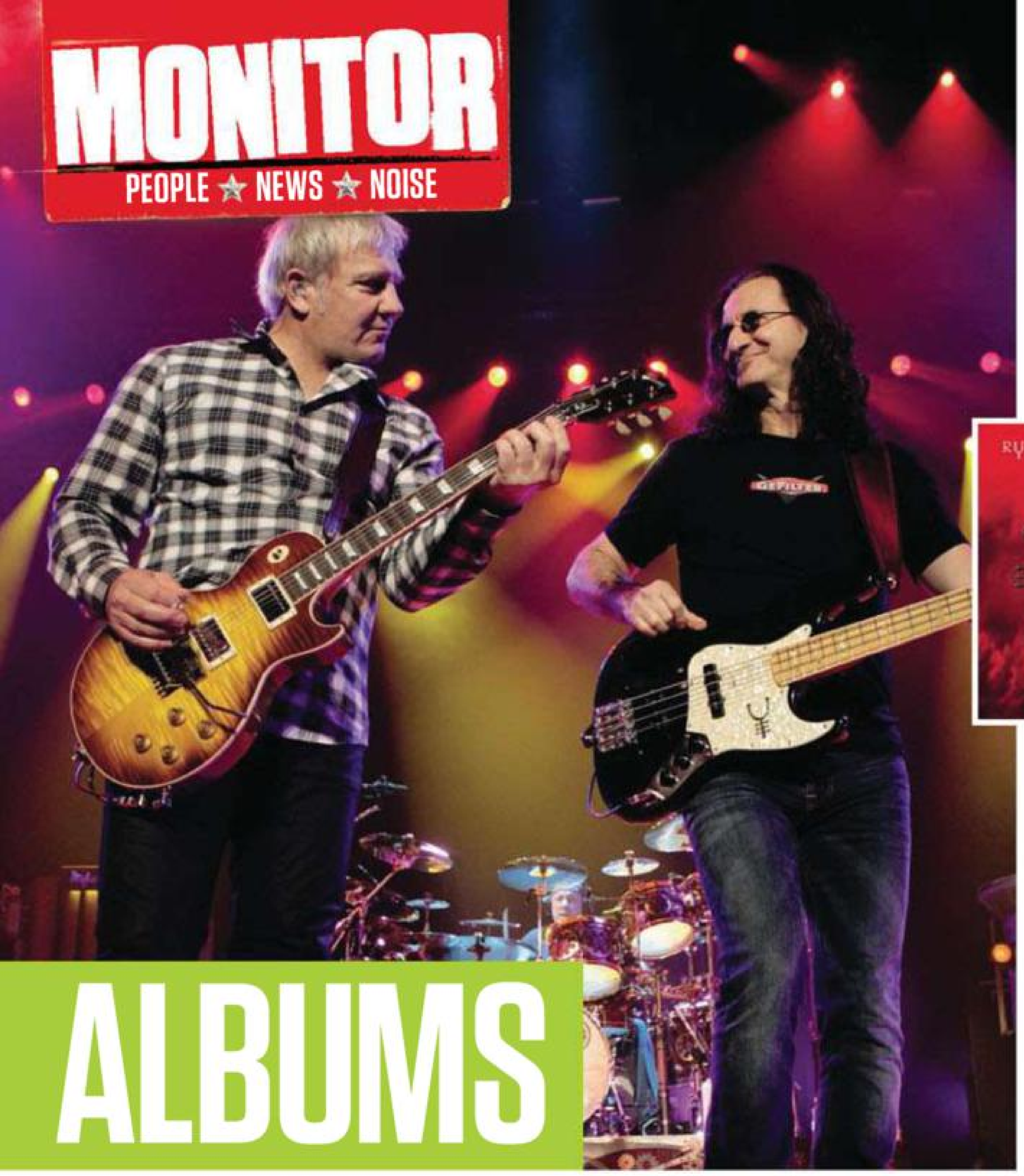


ALBUMS

RUSH
CLOCKWORK ANGELS
★★★★☆

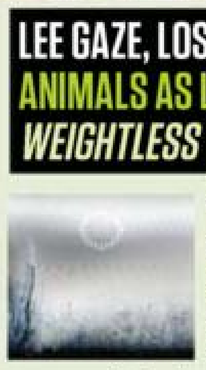
FOUR decades and 20 albums into their career, Rush have enjoyed a creative rebirth recently, after reconnecting with the guitar-heavy sound of their landmark concept albums, such as *2112*. Drummer Neil Peart, bassist/vocalist Geddy Lee and guitarist Alex Lifeson have rarely sounded so powerful. Drawing on steampunk and set in a 'future as seen from the past', *Clockwork Angels* is monolithic, and loaded with rock guitar smarts. Lifeson is a master of hefty, articulate tone and his soulful solos serve the songs well. Heavy rockers *Headlong Flight* and the title track show that the E minor pentatonic is still full of fresh riffs; while the bright, clean guitar tones of *The Wreckers* and *Wish Them Well* match the lyrical themes perfectly. These veterans play with the fire of newcomers, but heart-rending closer *The Garden* could only come from seasoned hands.

Grant Moon

Download: *Seven Cities Of Gold*

THE LAST ALBUM I BOUGHT

LEE GAZE, LOSTPROPHETS
ANIMALS AS LEADERS
WEIGHTLESS



"THEY BLEW my mind. Tosin Abasi is pushing the boundaries – I think he's the most accomplished guitarist I've ever seen. It's the cleanest I've ever heard anyone play and he's got two more strings to contend with. And jazz metal fusion... it's like a genre in itself."

Our ratings explained

★★★★★ **EXCEPTIONAL**

★★★★☆ **EXCELLENT**

★★★☆☆ **GOOD**

★★☆☆☆ **FOR FANS ONLY**

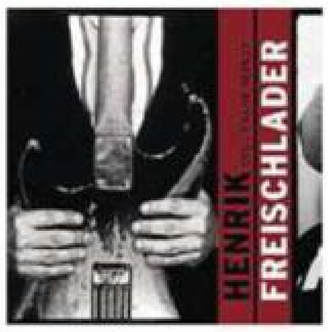
★☆☆☆☆ **POOR**

GOJIRA
L'ENFANT SAUVAGE
★★★★☆

MESHUGGAH and Gojira are making other metal bands look lazy right now. Something they share is an acute understanding that the relationship between drums and guitars can be intoxicating when approached with invention and vision. With Joe Duplantier's soul-searching lyricism mixing with the fury, this is a huge sound that transcends death metal. There's the passion of early Sepultura mixed with the picking finesse of players who want to carve a path of distinction, and the sprinkle of singlecoil tones in adventurous arrangements make it as ethereal as it is brutal.

Rob Laing

Download: *Mouth Of Kala*



HENRIK FREISCHLADER
STILL FRAME REPLAY
★★★☆☆

FAIR play to Herr Freischlader – not only does he invite Joe Bonamassa to contribute fiery lead work to his solo record's opening track, but his own fretboard pyrotechnics manage to measure up to blues rock's most consummate player. This is the Cologne-based player's third studio offering, and it's a confident and perhaps overly eclectic gallop through everything from acoustic balladry to gritty slow blues and jazzier shuffles, to slick funk and pop rock. Fans of the quality blues-based fretsmithery of Philip Sayce, Matt Schofield and John Mayer should definitely give it a listen.

Bill Weaving

Download: *Longer Days*

SQUACKETT
A LIFE WITHIN A DAY
★★★★☆

HAVING already guested on each other's personal solo projects, it's no surprise that one-time Yes bassist Chris Squire and Genesis guitarist Steve Hackett should join forces to make an album. It might not be the catchiest of names, perhaps, but the music most definitely is. Steve's guitar work is as imaginative as ever while Chris's solid bass provides the building blocks for a most enjoyable musical experience. But what's really surprising is their amazingly compatible voices on the harmony sections. This may be a child of progressive rock, but it's also very much an album of today.

Roger Newell

Download: *A Life Within A Day*

Storemags.com

FEAR FACTORY
THE INDUSTRIALIST
★★☆☆☆

FEAR Factory are in a rut, craving the jolt crucial to hoist them out of their usual tropes – juddery metal grooves, clean/growled vocals and airy T-1000 string synth sections. *The Industrialist* ain't bad, but *Man Vs Food* is more entertaining than the tired man-versus-machine themes here. Sure, Dino Cazares has quartz crystals in his right-hand wrist, and kicks out rhythmically complex riffs with an accuracy that'd shame Bishop from *Aliens*. But we want fear, excitement, adrenaline, and *The Industrialist* is more *Batteries Not Included* than *Terminator 2*.

Jonathan Horsley

Download: *Recharger*

JOE WALSH
ANALOG MAN
★★★☆☆

THE Eagles man's first solo album in over 20 years sees Jeff Lynne co-produce, while Walsh's brother-in-law Ringo Starr plays drums. But despite the English contingent, Analog Man is all-American AOR. Walsh is a legendary player whose choice of tones, notes and feel are all still masterful. The songwriting is reasonably straight-laced: from the title-track's meditations about the digital age and Joe playing down his own abilities (*Lucky That Way*), to the incongruous electro-rock of closing instrumental India – it's not game-changing stuff, but the playing is consummate.

Bill Weaving

Download: *Wrecking Ball*

MISS MAY I
AT HEART
★★★☆☆

FROM the moment ambient, blinky-bloopy opener *At Heart* breaks into the tremolo-picked sonic assault of *Hey Mister*, this third album from the Ohio outfit barely steps off the gas. There's some impressive intricate harmonised riffing at times, and on the whole it comes off as the bastard child of As I Lay Dying and FFAF – but in a good way. Over the course of 13 tracks, however, an over-reliance on 16th-note chugging and the aforementioned tremolo picking leaves it feeling a tad samey, making the ambient moments a welcome contrast.

Josh Gardner

Download: *Road Of The Lost*

IHASHN
EREMITA
★★★★☆

IHASHN is far removed from the iconoclastic tumult of the black metal scene in early-90s Norway now but *Eremita* is like *nothing* the former Emperor main man has done before. Sounding more personal than its predecessor, the post-Apocalyptic *After*, *Eremita* is lit up by guest shreds from Jeff Loomis, vocals from Devin Townsend and customary skronk from Shining saxophonist Jørgen Munkeby. But it is in Ihsahn's still-necro rasp telling a hermit's story, the rhythmically complex chug, and the breathtaking changes of texture that this becomes such a triumph of grand musical ideas.

Jonathan Horsley

Download: *The Eagle And The Snake*

CHRIS ROBINSON BROTHERHOOD
BIG MOON RITUAL
★★★☆☆

THE ex-Black Crowes frontman took his Brotherhood on the road for a year before the release of this expansive album, and it shows in the authentic feel, sense of timing and the subtle details of the musicianship. Time-travelling psych-rock with Southern-fried flavour is the overall direction here (think Grateful Dead meets Allman Brothers Band) but despite some over-extended jam sections, this is elevated high above pastiche by the quality of the songs and the band's interplay. Ryan Adams' sideman Neil Casal provides spot-on melodic lead licks throughout.

Owen Bailey

Download: *Beware, Oh Take Care*

CANTERBURY
HEAVY IN THE DAY
★★★☆☆

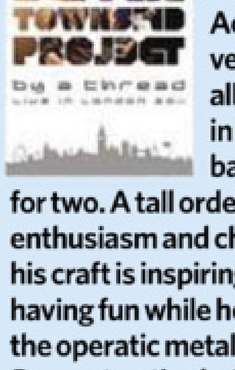
IN TG223 we championed Canterbury as pop-rock's bright young hope. Yet *Heavy In The Day*'s curveball title track floors us with a brooding Mars Volta-lite vibe. Normal service is quickly resumed as *Gloria* and *Saviour* provide the expected melodic hooks, while *Drive Ride Drive* will surely convert My Chemical Romance devotees to the Canterbury cause. Three years on from their debut, guitarists Mike Sparks and James Pipe appear more comfortable riff-writers now, as Canterbury prove that they can hold their own alongside the likes of Young Guns and You Me At Six.

Rich Chamberlain

Download: *Saviour*

DVDS & BOOKS

WARREN HAYNES LIVE AT THE MOODY THEATER
★★★☆☆



AS a member of The Allman Brothers Band, Grateful Dead and, here, the Warren Haynes Band, blues-rock singer/guitarist Haynes carries quite a pedigree. *Live At The Moody Theater* captures Warren with his guitar mojo on fire playing in his signature soulful style – it's captivating. Consisting mainly of his later material, this double 2CD/1DVD set should please existing fans and attract new ones.

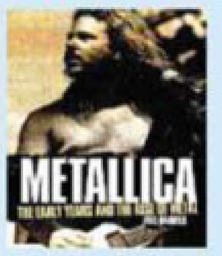
Chris Bird

DEVIN TOWNSEND PROJECT GREATEST HITS LIVE AT MONTREUX 2011
★★★★☆

FOUR nights at the Islington Academy, four very different albums played in full with no band rehearsal for two. A tall order, and Devin's enthusiasm and charisma for his craft is inspiring. That he's having fun while holding down the operatic metal complexity of *Deconstruction* before the blissful new age acoustics of *Ghost*, says a great deal about just how far he's come. A remarkable talent.

Rob Laing

METALLICA THE EARLY YEARS AND THE RISE OF METAL
★★★☆☆



FOCUSING on the halcyon early era of Hetfield and co paints a clearer picture of how NWOBM-obsessed US teens upped the ante to become one of the most influential metal bands of all time. The narrative and the context it places the band in is well painted, but a lack of exclusive interviews with key players holds it back.

David Hands

Storemags.com

GIG REVIEW

Total Guitar ACCESS ALL AREAS

Artist: Cancer Bats

Venue: London

Date: 21 April 2012

Rating: 5/5

Cancer Bats fly into London, play six gigs in one day in a tour route marked by a pentagram. TG administers the energy drinks...

A routing system helps Scott manage his 'board across the London shows

Do you believe in Roof Dog? Then check out his Facebook page!

THERE'S a dog on the roof, a Rottweiler. It's OK, though. It seems in good spirits, barking and slobbering down on everyone in the beer garden below. The dog is meant to be there; it lives on the roof of the Windmill, Brixton, a renowned punk dive bar that marks number four of today's six gigs.

Cancer Bats' guitarist Scott Middleton has his Nik Huber Krautster trussed up on a table for a quick string change. But maybe the fresh air is needed more. This is a gruelling schedule, the result of a dare by the band's booking agent, sure, but mainly it's just a great set-piece to celebrate the release of the Toronto hardcore punk/metal (-ish) band's fourth album, *Dead Set On Living*. It's not even dinnertime and they've already played three shows. Still, Middleton's looking pretty good, all things considered.

The main concern is the logistics involved in playing six shows in one day. But it's really just a case of travelling light, borrowing a speaker cabinet and hauling ass across London, in a van with two guitars, a Diezel Herbert head and a pedalboard that looks luxuriously complicated for six intimate hardcore shows. The first of which, at the Old Blue Last in East/Central London kicked off in the morning, the venue illuminated with sunlight pouring through the windows. The risk from stagedivers keeps Middleton's Huber Orca in the flight case, but applying a set of GHS Boomers to his Krautster, he walks us through his rig.

"It's actually very simple," says Middleton. "At the centre of it is a Providence PEC-2 routing system. I have all my pedals on true-bypass loops on this one controller. If I want a couple of pedals on at the same time, I can hit that with one switch rather than trying to hit a couple of pedals all at once, and then if I want I can send a MIDI cable to my head and control the amp channels at the same time.

"I've got an Empress Multidrive," he says, moving round the 'board, "which I use as an overdrive for solos – it also has a fuzz channel. I've got an Electro-Harmonix POG 2, and that I use on *Sleep This Away*, just the sort of down-tuned octave – you can sorta make it sound like an old organ."

The Diezel Herbert has been Middleton's main amp since around 2006. A Morley Bad Horsie wah, a Keeler Pull overdrive and a Valco fuzz pedal round out his gear for the day. It's held up well: it's worth noting that the gigs have been getting more intense as the day progresses. The Old Blue Last breakfast shift was like a line-check. Notting Hill Arts Club was like a low-key hardcore matinee show. But The Garage was just feral, kids hanging on the lighting rig. The Windmill blows over without much fuss – it's like a laid-back keg party jam with ropey sound, a chance for band and crowd to catch their breath.

The set's being mixed up, but by the time we get to Camden for the Barfly gig, it feels like showtime proper has swung round again. The Herbert is retired; a Diezel Hagen in its place for a strobe-lit set. While *Hail Destroyer* is the perennial mustering cry for mosh pit dance enthusiasts, new rager *Bricks And Mortar* is a doozy that loses little of its power through the day's gigs.

Nor does frontman Liam Cormier, who is not only on first name terms with the crowd, but shakes off visible fatigue (the merch stall is holding him vertical) to finish the day screaming. His voice held out. Only a bass amp blew, and sure it's a real hard shift to play six in a day, but Cancer Bats make it look like fun. They're only playing two shows tomorrow – lightweights. **(JH)**

"I have all my pedals on true-bypass loops on this one controller" ***Scott Middleton***

Photography: Ashley Maile

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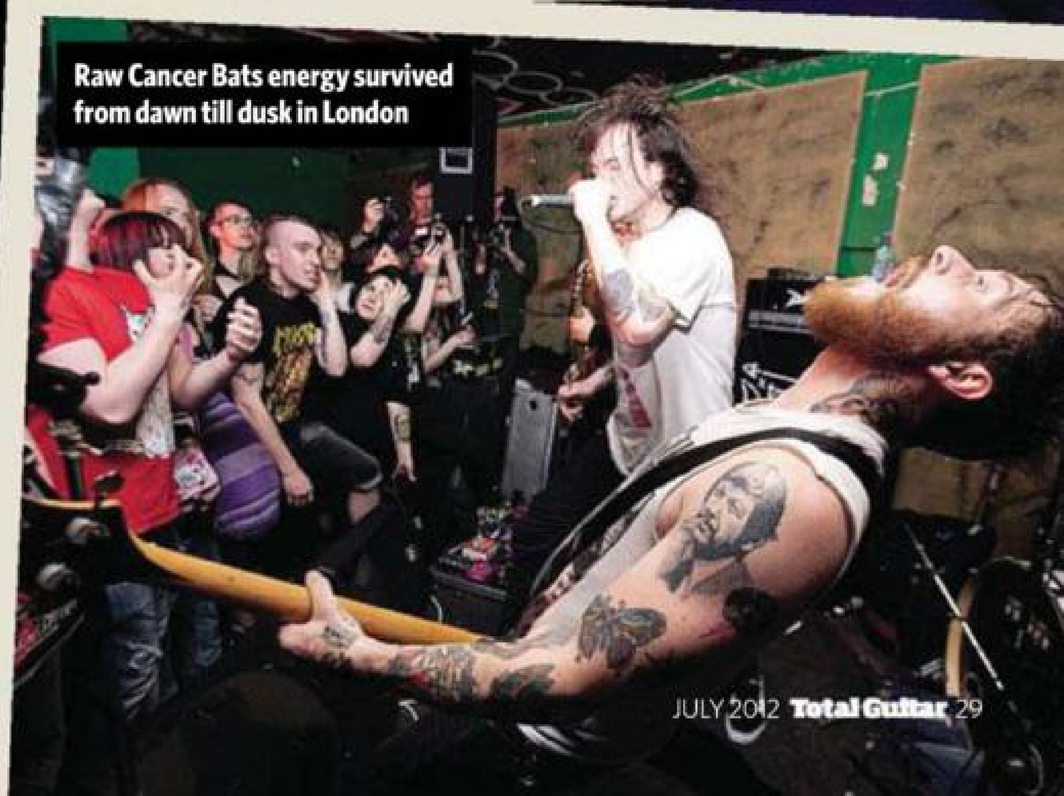
One city, six shows, one day and a very rocked-out Scott Middleton

Cable who? By gig six, it's all getting a bit of a blur...

Strings, fretboard care and cables: the packed lunch of the teching pro



Raw Cancer Bats energy survived from dawn till dusk in London

String 'em up

FIVE FINGER DEATH PUNCH

Gigging in Iraq, merciless capitalism, being a Diamond geezer and the necessity of a whisky-free rider – Zoltan Bathory takes on your questions

ALL guitarists can learn a thing or two from Zoltan Bathory. As a young metaller growing up in Hungary, he found it hard enough to find the guitar gear just to start learning his favourite songs. But his drive, ambition and work ethic have taken him a long way as a guitarist – all the way to America, and success with the modern metal band he founded, Five Finger Death Punch. Now three albums, a few band personnel changes and a hell of a lot of gigs into his career, Zoltan is taking some rare time out of his schedule to reflect, and to answer your questions.

Who would win in a shred guitar battle between you and Jason [Hook, co-guitarist]?
Mikey Cooper, *Stoke*
"We don't compete with each other that way – that's why we work together so good. If it comes to shredding solos, Jason kicks my ass any day. But with complicated, fast rhythm patterns, I can make his life miserable by asking him to sync up with me! So the low-string shreddage you hear comes from me – and he's been playing all the solos on the last two records."

Why don't you guys use seven-string guitars more?
Rob Lighterness, *via Facebook*
"We're tuning to B, so it's basically the same sonic territory a seven-string guitar can cover, except the seven-string has a high E string that we don't have, which doesn't come into play anyway unless you're playing solos. 90 per cent of the time a B-tuned six-string is a better solution for the job because it's easier and lighter to play. We're a pretty intense live band so if I don't need to carry a Viking rowing oar onstage I won't. And when we absolutely need it in some songs, we do switch to seven-string guitars."

Win some strings!
Stay tuned to totalguitar.co.uk and TG's Facebook page (facebook.com/TotalGuitar) to pose your questions to guitarists taking part in TG's forthcoming String 'Em Up pages. If your question is published, we'll send you a set of D'Addario EXL110 .010 to .046 electric guitar strings.

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Did the writing or recording process change much for you and Jason for the *American Capitalist* album compared with the previous two?
Tim Webb, *via Facebook*
"Not much. We're a good team where everyone has their responsibilities carved out. Maybe on this one Jason brought more complete songs than just skeletons and ideas, but even then we throw it all in the blender. The end product is the same – it will be a Death Punch song that has to pass the approval process of the whole band."

Jason Hook, Chris Kael, Zoltan Bathory, Ivan Moody (front) and Jeremy Spencer

What has kept you motivated to keep on playing guitar for as long as you have?
Conor Duffy, *via Facebook*
"Are you calling me old, my brother? Just kidding… After you hit a certain level, it's hard to find motivation to keep trying to get better, but at one point you will have to step away from being just a guitarist. You can improve on your live performance: can you play the same solo while you're jumping off the drum-riser with a spinning roundhouse kick? Or can you find the notes after a two-minute, dizzying, über-intense head-banging? Trust me, it's not easy to do, especially at the end of a physically exhausting 80-minute set. There's always space for improvement.

"Then there's the idea of being a songwriter, because maybe you can play a million notes per second but that doesn't mean you know jack-s*** about songwriting and dynamics. It's much easier to write a technically challenging, abstract song than a simple one that touches millions of people. If it was easy, everyone would have written a hit song by now. So the aperture needs to be widened. Looking beyond the instrument itself; there's so much unknown territory left that it stays inspiring."

You once said you liked risky album titles, such as *American Capitalist*. What made you choose the theme of capitalism?
Pavan Patel, *via Facebook*

"Look beyond the instrument itself. There's so much unknown territory that it stays inspiring"

Words: Rob Laing

"The brutality of it. It's the perfect title for a heavy metal record. Capitalism is merciless: the strong survive, the weak won't make it – just like it is in nature. But we don't live in nature, we live in somewhat civilised societies that adopted nature's rules in the form of capitalism. It's only a risky title because a lot of people like to believe in Santa Claus and tooth fairies and don't want to face reality. [The] reality is, we are not equal. If we were, evolution and natural selection wouldn't have a reason to exist. There are some lazy, useless motherf***ers out there, but it's much easier to blame the 'system' than putting down the cheap beer and the crack pipe and actually doing something.

"A lot of people don't want to face a loaded question that, 'Hey, maybe you are just not doing enough?', and blaming the circumstances will not get you anywhere. Get the f*** up and fight harder! Some people don't like to hear that, but some people get an extra kick out of it and say, 'Yes, I'm fighting. I'm not going down'."

What is usually on the Five Finger Death Punch tour rider?
***John Daniels,** via email*

"Well, John Daniels – if you are Jack Daniel's son – I will have to disappoint you, because we pulled most of the alcohol from the rider. There was a time where we had nothing but hard liquor on it. Not even food. However, I had to bring down the hammer and stop it. I don't drink, so to me it was especially ridiculous, and a couple of member changes later it's a whole different story. Organic food, vitamins, juices, workout and body building products, energy drinks, stuff like that. Touring is a gruelling process. You can't party all night – you will burn out and break down in a week or two."

Whose idea was it to use *The Rodeo Song* as the one that plays as you leave the stage? Cracks me up every time.
***Paula Weber,** via Facebook*

"That was Ivan [Moody, frontman]. He moon-walks all the way to the dressing room while it's on. People don't necessarily know we're the biggest pranksters and jokesters. Life is no fun if you take things –

>>>

String 'em up

FIVE FINGER DEATH PUNCH

yourself included – too seriously. Have fun at all costs."

Why did you choose BC Rich for your signature model?
Simon Hawkins, *Chelmsford*
"I grabbed a BC Rich PX3 guitar right off the wall in their office when I was visiting there with our former guitarist who was a big BC Rich fan. That guitar just felt and played perfect, so I told the rep that I'm taking it, by force if I needed to. He said he will get me another one and I said, 'No, I'm taking the display model'. That was my main guitar for two years, and when I had the chance to design my signature guitar, I improved on the guitar I already loved. I modified a PX3 – gave it a bigger headstock for more sustain, the back of the neck is satin for speed, changed some wood options… just made a great guitar even better."

"We pulled alcohol from our rider. Now it's organic food, vitamins, juices…"

Are you still using Diamond Nitrox amps? What do you like about their sound?
Josh Hargreaves, *Plymouth*
"The Nitrox has huge transformers so it doesn't choke on my low-frequency pummelling. Low frequencies – especially in fast staccato – draw more power so the power supply [and] the transformers need to be oversized to handle that. The Diamond is a beast when it comes to that. Also, it almost reacts like a solid-state amp – fast and right there where I need it – but without the soulless flat characteristics of solid states. I didn't have a single problem for four to five years using the same two heads… so reliability is a solid five-star [consideration]. I could have any amps, yet I never changed them – for a reason."

Zoltan, is it true that you use quite unusual plectrums called Speed Picks? What made you choose them?
Paul Stanhope, *via Facebook*
"True. You probably noticed that a lot of shredders have their guitar hanging pretty high. The reason for that is to have better access to the neck, plus the hand position is way more comfortable and safer for your wrist. Simply, it's much easier to play when you wear your guitar as a bow tie, but it's anything but cool…

"Now, every inch you lower your guitar takes away some speed and precision, and when it gets into that below-the-belt, gun-slinging, manly position you can pretty much give up on the blazing shreddage or you'll end up with carpal tunnel syndrome that's often career-ending.

"To counter it, I used to warm up my picks and twist the tip of them so even when my guitar was swinging low I could still keep my hand position comfortable – because the tip of the twisted pick would hit the string in a perfect 90-degree angle. This way I could stay precise and eliminate the pick and string noise, as well as the necessity to twist my wrist into damaging positions.

"When I tried to patent the idea, I found that Dunlop had a patent on it already so I called them and they put it back into production. So that's what I use – Dunlop H10 Speed Picks."

The Diamond Nitrox can handle Zoltan's power-hungry riffage

What is the most remote place in the world that you guys have ever been as a band?
Liam Pollard, *via email*
"That would be a Special Forces base in Iraq that had no name but plenty of bomb craters."

When you went out to Iraq to play for the troops, did you meet many people in the forces who played guitar?
Peter King, *Okehampton*
"Yes. In fact, Jeremy [Spencer, drums] and Jason actually jammed with a few guys who had a rehearsal place set up in one of the rec rooms – the recreational area."

Do you think being self-taught has benefited you as a player?
Rob Ferguson, *via email*
"Obviously, I'm in the position now that I was striving for, so it worked out for me. But it doesn't mean it will work out for others – it depends on your personality, your drive, your patience, and your ambition. I have never been a follower, and I have an insane drive. I'm a workaholic and I'm patient.

"I'm also an 'outside the box' guy. I have several worldwide patents; I'm pretty inventive by nature. I have the right attributes to achieve success as a self-taught guy because I love figuring sh** out on my own, where there are other people who like to learn from others and go from there.

"You know, some people buy an airplane ticket, but some will buy their own airplane and learn to fly, and then there are people who buy a kit and build their own airplane from nuts and bolts and fly it. We are all different. Being self-taught, it made me come up with techniques I can call my own, and those little tricks make me just sound different enough, and I'm happy with that."

Tuned down to B, Zoltan's BC Rich signature rivals the sound of a seven-string

Photography: Lani Linton

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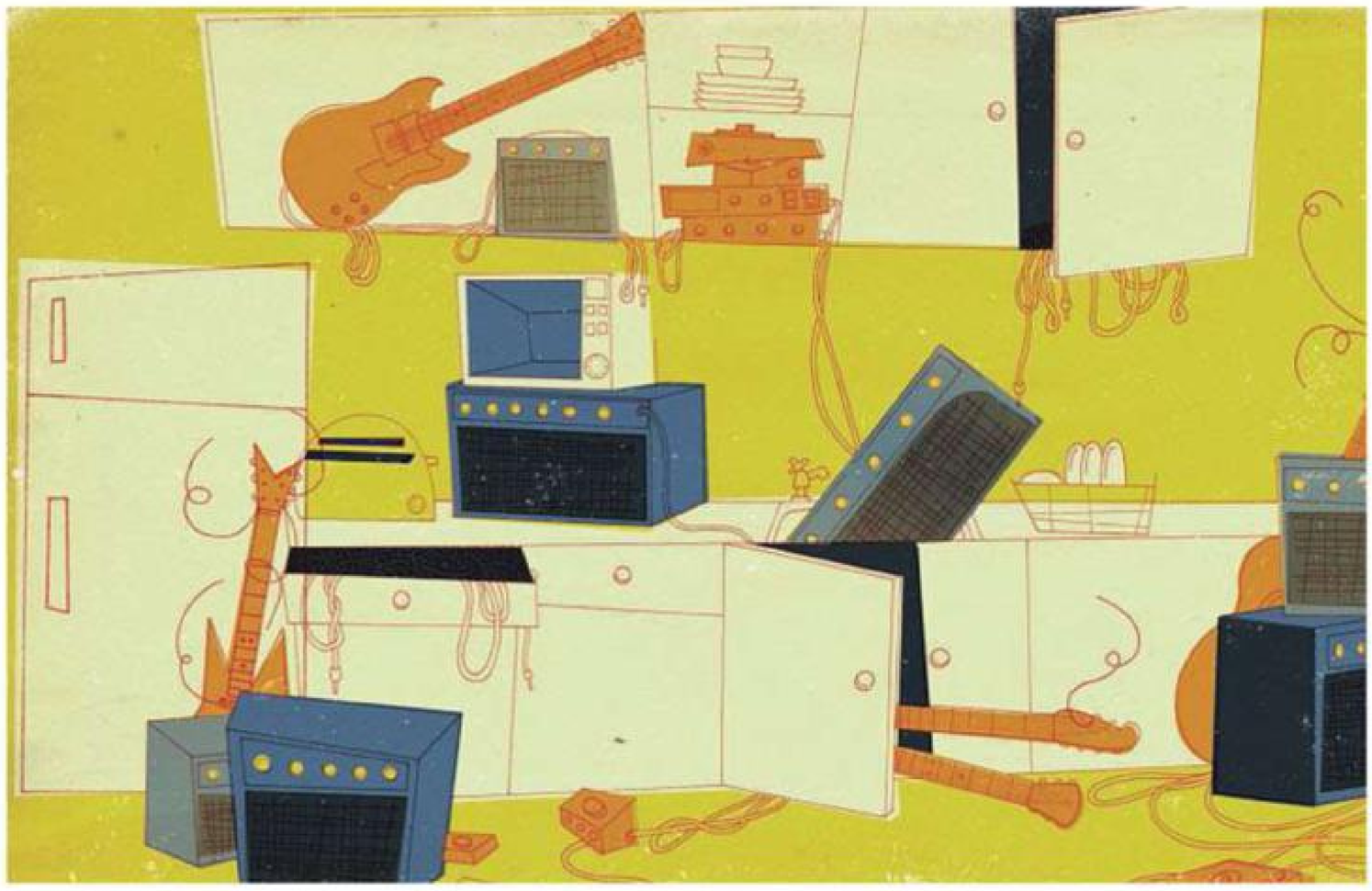

CONFESSIONS OF A GUITAR HOARDER

"My house looks like the world's worst music trade show"

ANYONE watch that Channel 4 documentary about obsessive hoarders? Over 30 years, one bloke rammed his hovel with floor-to-ceiling newspapers, fetid milk bottles and rotting detritus, leaving just enough clearance for him to scuttle to the oven, boil an egg, then slither back to his armchair like some filthy centipede. His house was so foul, The Who wouldn't have bothered trashing it. Even Mötley Crüe circa 1981 would have sprayed a bit of Febreze about the place.

It was the kind of programme that would make most people order a skip, delouse their kids and cancel *The Sunday Times*, but I was horrified to find that in this sad, strange, Gollum-like character, I saw a kindred spirit. Yes, I'm a hoarder. Nothing creepy: no Nazi weaponry, cat skulls or Victorian pornography. Me, I hoard guitars. I'm up to here with gear.

Now, to state the bleeding obvious, there is nothing wrong with having an arsenal of gleaming vintage gear spilling out of every orifice of your home. Who amongst us doesn't aspire to be the rock star in the magazine feature, curating a wide-eyed journalist through our collection of '59 Standards?

That's not my situation. My house looks like the world's worst music trade show, or perhaps a pound-shop version of Guitar Center catering for the penniless and criminally insane. Getting out of bed each morning, I'll prang my toe on a rubbish practice amp, puncture my heel on a no-mark multi-effects unit, retrieve my boxer shorts from the headstock of a piss-poor Stratocaster copy and floss my teeth with a plectrum that somebody dropped at NAMM a decade or so ago.

I think it's fair to say I have a problem. My wife would probably storm out, but there's a broken combo and a spaghetti junction of leads blocking her way.

This, then, is my guitar collection: the gear I've bought, owned, played and sworn at, ever since I started playing back in 1991, and began the painfully slow climb up the ladder to my gorgeous US Fender Tele, Marshall amp and Simon & Patrick dread. With most things in life – girlfriends, let's say – the old is replaced by the new. But I've struggled to offload my gear. The logical solution, I hear you cry, is to sell it. Nah. Even on eBay, where bidding wars erupt over shop-soiled orthopaedic shoes and nearly new dentures, I couldn't give this stuff away.

And besides, the truth is, I don't want to exhume my gear graveyard. Some people have photo albums. For me, each one of these axes is a snapshot of a more innocent time (I also have a mad-scientist notion that one day I'll work out how to fuse all the amps together, *Power Rangers*-style, to create one super-stack that's loud enough to get the devil banging his broom on the ceiling).

In one corner, I've got the guitar that started it all: the £20 classical that my chubby infant fingers used to pick out *Come As You Are* (which wasn't easy, given the sky-high action and neck thicker than Henry Rollins'). In another, there's the school-era combo whose red S&M leather finish is so kinky that I'm tempted to employ a dwarf in studded leather to stand next to it and switch my channels. In pride of place, there's my first-ever electric: a wholesale Les Paul rip-off, bought in South London for £90 and subsequently flicked with Dulux for what I hoped was a Stone Roses-style Jackson Pollock effect (but actually looks like a Glasgow pavement after alcopops happy hour). The plate on the back has fallen off to reveal some highly questionable wiring, and there's a high likelihood that plugging it in will kill me.

Yeah, I know. It's a cry for help. Still, I took heart from an interview with Pete Doherty back in 2009, when it turned out he's got the same obsession. "I used to have a guitar graveyard," the Libertines man told me, "where after various domestic incidents, a guitar or amp would inevitably get put through a window. I had a little stash, literally a dozen or more old guitars, all broken and racked up like elephant bones in a graveyard…"

And, hey, if Pete Doherty does it, then it can't possibly be bad for you, right? Actually, don't answer that…

HENRY YATES

OUR straight-talking columnist is a guitarist and freelance journalist who has written for TG, *NME*, *Classic Rock*, *Guitarist*, *Metal Hammer*, *Nuts* and *Shortlist*, and interviewed the likes of Ozzy Osbourne, Pete Doherty and Dave Grohl. For more, follow him on Twitter @henryyates3 or visit henryyates.co.uk.

Illustration: Stephen Kelly

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COME TO STEAL YOUR SONG AWAY?

"Contrary to popular myth, there is no maximum number of melody notes you can copy 'legally'"

IT'S a common feeling. You write a line and it immediately sounds just right. Timeless. Familiar. Almost… *too* familiar. You play the finished song to your mates and someone notices – you've copied an existing track. Gutted, you delete that great-sounding line and spend hours trying to write something that sounds as good.

This sort of copying happens to every writer from time to time. Most of us just exhale sadly and wait for inspiration to flow again, following the tracks of our tears. But some take the darker path, keeping the copied section and hoping that no-one will notice. Leading us to the inevitable question: how much of someone else's song can actually be copied?

The answer, frustratingly, is 'none at all'. Contrary to popular myth, there's no maximum number of notes you can copy 'legally'. If your song sounds recognisably like part of another song, and the other side can demonstrate in court that copying has occurred, you could end up owing someone a lot of money, or even lose ownership of your own work.

But that's unfair, say many songwriters. There are only 12 notes to the octave, and surely I'm bound to copy a song accidentally sooner or later – infinite numbers of monkeys and all that? Well, this argument doesn't stack up when you apply some simple maths. It's actually quite easy to write a unique melody, because there are hundreds of billions of possible combinations of pitches and rhythms over just a few bars. Notes themselves cannot be owned, just as a painter cannot own a colour nor a poet copyright a word. It's the arrangement of notes in order that creates melody, and therefore the longer the melody, the greater the odds against it being coincidentally similar to another. It's the grain-of-rice-on-a-chessboard theory – the numbers multiply up very quickly.

However, popular song, and particularly rock, likes parts of its musical palette to be fairly restricted. And sometimes a musical idea becomes so common that it enters shared ownership. An obvious example is the 12-bar blues chord sequence. Presumably someone, back in the day, thought this combination of chords was 'original' and wrote a song around it. This inspirational bluesman may be long gone but his musical idea remains, endlessly recycled by all of us in many a jam session, and cheerfully copyright-free forever.

Which brings us to Deep Purple's *Black Night*. The very mention of that title has probably already started the riff playing in your head. You would be forgiven for thinking that if you used the first bar of this riff in a song you'd be stealing from Ritchie Blackmore et al. Not so. They stole it from Ricky Nelson's 1962 hit *Summertime*, a rock reworking of the old George Gershwin standard, where the two-bar pentatonic riff was played, and presumably invented, by guitarist James Burton. In fact, by 1970 Deep Purple were the third band to have used the *Summertime* riff in a single, the others being The Liverpool Five in 1966 and Blues Magoos in 1967. The reason that this particular riff could be so easily traded is that it was not written by George Gershwin so wasn't technically considered part of the copyright in *Summertime*. Therefore the *Black Night* riff isn't owned by anyone. Although if you do put it in your own song it's a dead cert that everyone will think you've ripped off Deep Purple…

But *Black Night* is an exception, and in most cases such blatant copying would land the songwriter in very hot water indeed. So here are some rules of thumb to keep your songs from harm. Use whatever chords you like – it's almost impossible to copyright a chord sequence. Don't steal *any* melody knowingly – it's just not worth the risk, and this certainly includes riffs. Re-use someone else's title if you must, although it's a bit crass and unnecessary to do it. And avoid stealing lyrics at all costs – it's a dead giveaway.

For songwriters, the question is a moral one. Why would we want to copy someone else's ideas when the art of songwriting is all about our own creativity? Surely it's better for us all to respect each other? Or put another way, imagine all the people, living life in peace. Oops.

JOE BENNETT

JOE BENNETT is the director of the UK Songwriting Festival and teaches on the Masters degree in Songwriting at Bath Spa University. Joe was Total Guitar's Music Editor when the magazine was launched in 1994.

Illustration: Naomi Hocking

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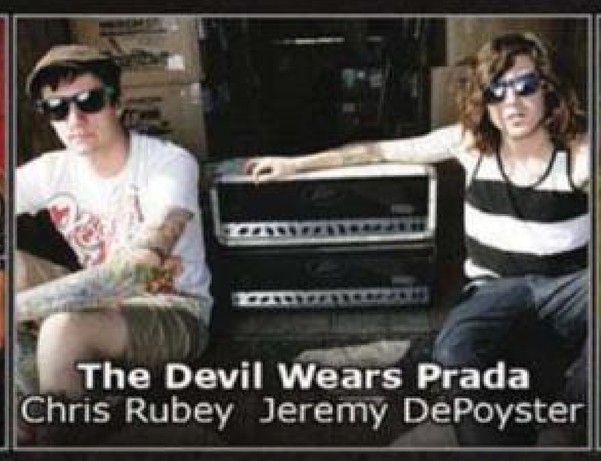

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Andy Sneap
Producer (Megadeth, Testament, etc.)

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STAR LETTER!

Location location location

I couldn't believe my luck this month, when through the post your magazine came, with the front cover dedicated to home recording/studios. We have been looking to move home for some time now (we need a bigger space and a garden) and just a few weeks ago we found a nice house with: a drive way (tick), more rooms (tick), a conservatory (tick), a garden (tick), and what's that at the bottom of the garden? A massive summer house. "Oh, lovely," says the wife. "We can have barbecues and have the whole family over now."

"Oh, no no no," says the husband, "that's my new studio, and my house of guitars." Needless to say, we move in shortly. So thanks for the excellent advice and tips on equipment needed.
Lee Yates, *Essex*

You're welcome, Lee. We hope you're very happy in your new home, and the house you're moving into! Have a TC Electronic PolyTune pedal to celebrate the summer of recording ahead.

Name that riff

Greetings *Total Guitar*! I've got a riff stuck in my head that I learned from your magazine. I have no recollection what the song is called, or who the author is. I only know that this riff came from your magazine: issue number 123, June 2004, with Hetfield on the cover. It was one of the riffs from the section titled :100 Greatest Riffs.

Now the problem is, I can't find this list anywhere online. Is there any way you could look in your archives and let me know what those 100 Greatest Riffs were so I can try to find my song? Please help a fellow guitar enthusiast out!
Ian, *via email*

Well, Ian, we've delved into the TG cupboard of dreams (aka, the mag archive) and we can tell you that the following riffs were tabbed in that issue: Fleetwood Mac, *Oh Well*; Them, *Baby Please Don't Go*; Jeff Beck, *I Ain't Superstitious*; Slayer, *Seasons In The Abyss*; The Cult, *She Sells Sanctuary*; Van Halen, *Ain't Talkin' 'Bout Love*; Metallica, *Enter Sandman*; and Led Zeppelin, *Whole Lotta Love*. Let's hope it's one of those!

RIP Jim Marshall

After reading of the death of Dr Jim Marshall I have to admit I'm slightly ashamed. A few years ago I swapped my Marshall for an iPhone and have always regretted it.

After the birth of my son and a promotion at work I put my guitars to the side altogether and never played for years. My mother-in-law subscribed me to TG again this Christmas, and now I grab any chance I can to pick my guitars up again. I still long for my Marshall back and maybe in a few years the wife will let me buy another one!
Andy Elliott, *via email*

I was listening to the radio the other day, and the news came on and told me that Jim Marshal had died. I was 12 years old when I got my first Marshall, and I've had nothing but enjoyment from it. This made me think about all the other people

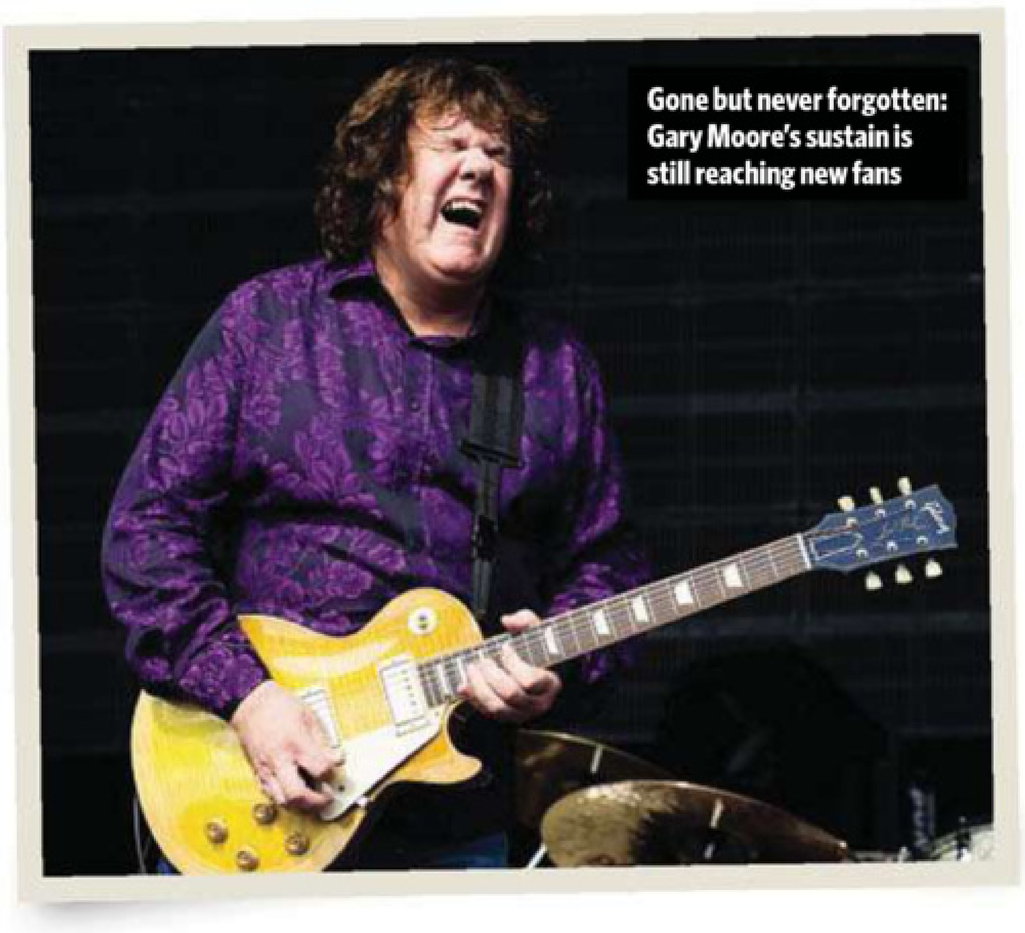
RIFFS

You can also contact us via social media. Check out facebook.com/totalguitar, twitter.com/totalguitar or myspace.com/totalguitar

"THANKS to TG's sister mag Classic Rock for delivering my amazing Apocalyptic Love fan pack!"
Ben Parrott, Facebook

"READ the latest Total Guitar before the previous one. Will it cause a rift in the space time continuum?"
Peter, Twitter

"PLAYED some guitar, entered a @TotalGuitar competition and watched the @chickenfootjoe DVD. awesome day :-)"
Drew, Twitter



Gone but never forgotten: Gary Moore's sustain is still reaching new fans

who had had so much enjoyment from it, and how much Jim meant to everyone. RIP, Jim.
Dan Scriver, *via email*

Coxon was 'ere

Having recently seen Graham Coxon at The Leadmill (he was incredible, by the way!), and with Blur's Olympic gig looming, I was in a bit of a Blur mood, so I decided to learn my all-time favourite Blur tune, *Coffee + TV*. Having been disappointed at the lack of accuracy of tabs on the internet, I seemed to remember you tabbing it out in a previous issue, so I began rooting through all my back issues (a mammoth task as I have a lot) only to frustratingly find nothing.

Until... I looked across the room to find the Telecaster-wielding genius staring right at me on the cover of the latest issue [TG227]! Needless to say I felt like a bit of an idiot, although I must say my efforts were worth it. An hour or two later (all after I'd read the mag, including the brilliant interview with Coxon), I set about learning the tune in all its glory, with all the weird chord shapes and octave melodies, all tabbed in stunning accuracy.

He is such an underrated and inventive guitarist and people should check out his solo work! Anyhow, the moral of the story is: please please please put up an index of past tabs on your website!
James, *Doncaster*

Blues dues

I've recently got into a lot of blues guitar music, really anything from BB King to newer guys like Philip Sayce. After hearing a lot about him from TG, I listened to Gary Moore... and WOW. That man had the tone of which I had never heard before, but had heard imitated by many. He is now my favourite guitarist, and it is now one of my biggest regrets that I never saw him live.

My advice to others? Try and see bands and musicians that inspire you, because you never know when they might be taken away from the world. How many greats would I have liked to have seen before their untimely ends? Too many. Musicians are only human, and will not be around for ever... unless you're Keith Richards, that is.
Olly Chubb, *Portsmouth*

Graham Coxon: firing out the fuel for TG's tabs

Confused by effects? TG's got your back...

The science bit

Firstly, can I say how much I love your mag, but also how irritating it is to only read letters in Feedback that start by saying 'Firstly, can I say how much I love your mag'. Are you really that needy?

Secondly, I seem to remember a reader suggesting a feature on getting the best out of stomp boxes a few issues ago – great idea. Perhaps you could cover stompboxes and their settings as individual units, combinations of, and the all important amp settings, effects loop, no loop, etc.

It's a bit of a science I think, and a guide to it all would be very useful. Ta.
Julian Lloyd, *Shropshire*

Sorry, Julian. We couldn't resist printing the start of your letter... Keep your eyes peeled for more on the effects theme. And until then, head to p.58 to swot up on the essentials of pedalboard setup in our 'Board Basics feature.

HOTSHOTS

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All hail Slash!

My biggest influence is Slash. Please may I ask why everyone slates him saying he is not a good player ?! He's a well oiled machine. And why do people say his career should've ended when GNR did? He's proving a point that he can be a solo artist and a good one at that.
Jonathan Henry, *Bradford*

"JUST a quick one, the Korn review from Bristol in this months mag, they also played Oildale. I was there."
Matt Bromage, Facebook

"LOVE the feature on recording guitar this month thanks to @TotalGuitar"
Matt Williams, Twitter

"@TOTALGUITAR All Right Now is the sole reason why I picked up this month's mag. Really dig Kossoff"
bluesdriverSDMF, Twitter

"NO. 5 in @TotalGuitar mags top ten tracks of the month. Krautrock-y post punk goodness indeed..."
Dead Sons, Twitter

"HAVING a blast thanks to @TotalGuitar and the coffee+ tv tab. One of @grahamcoxon many fine moments"
Espen Larsen Mella, Twitter

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MAKING A

FEATURING GOJIRA

Words: Jonathan Horsley

France's finest metal band have come into their own on new album, 'L'Enfant Sauvage'. Vocalist/guitarist Joe Duplantier explains the key components of this beast

"To get this 'CHUGGA-CHUGGA-CHUGGA' takes a lot of work!"

IT'S MADE IN FRANCE, GROWN IN NEW YORK

"We never show up in the studio with just a bunch of riffs and vague ideas, and then put it all together. And it's for one very good reason: being in a studio is very expensive [laughs]. We'd love to do this! 'Let's go into the studio and make an album for six months and hang out with the producer and drink coffee…' but it doesn't work like that for us. We have to work very hard to be able to spend a short time in the studio and be able to record everything. We always produce our songs before going into the studio – we know the intro, the outro, even how to record stuff during the pre-production time."

IT'S A SPIRITUAL THING

"Our life is a reflection on how to be perfectly in tune with ourselves, and free. *L'Enfant Sauvage* [translated as 'wild child'] was very natural. I don't know where it comes from but it is part of our reflection as individuals, since we were kids, really, and the life that we have in a band, going on the road. We always talk about the band in terms of, what is the next step for us? What is the right way to do business, music?

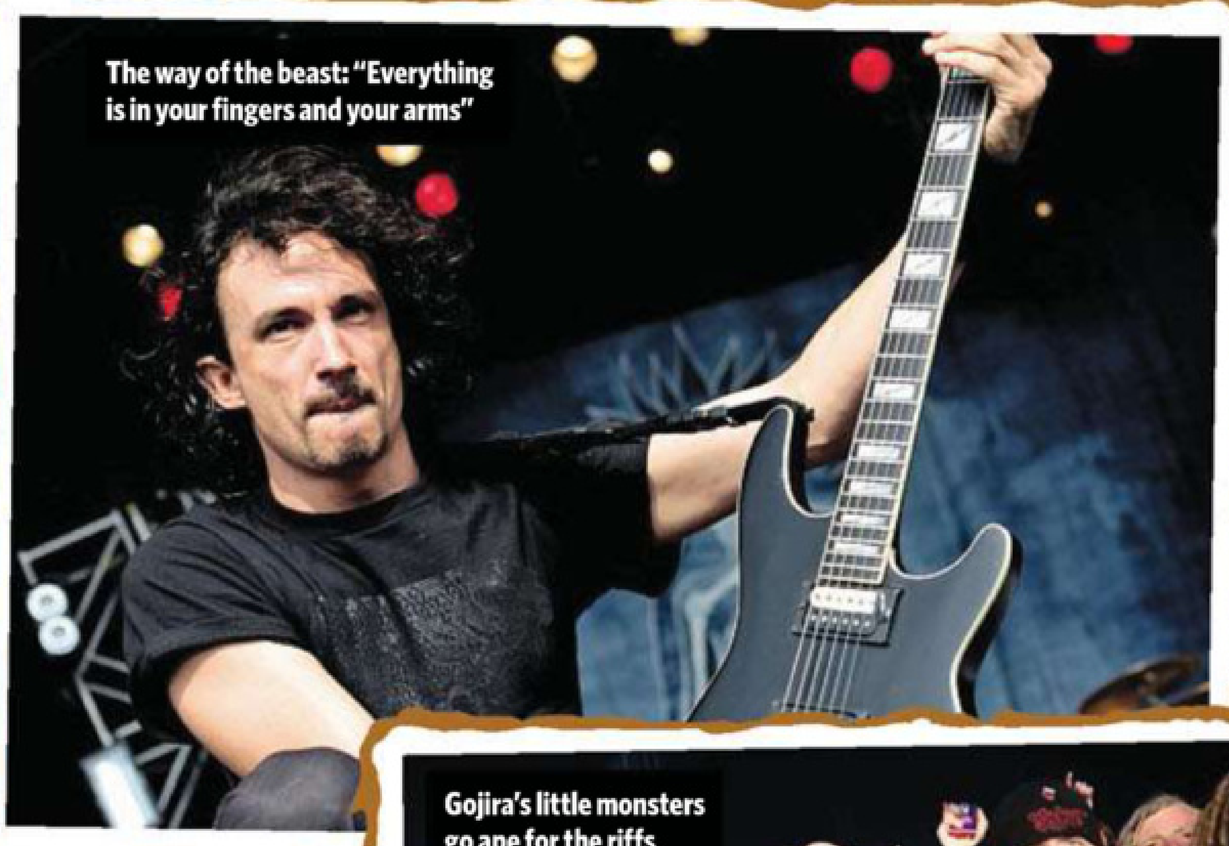
"*L'Enfant Sauvage* is very common in the French language. I mean, [filmmaker François] Truffaut made the movie, but it's something that we used to talk about, a wild child, like maybe one that grew up in the forest, raised by wolves – for example, Mowgli. This is the title of the album, but the idea behind all this is a reflection of freedom, y'know, what is freedom to us as a band or as people in general?"

THEY TRUSTED A PRODUCER FOR THE FIRST TIME

"I was in New York talking with the record company and visiting some studios, and I met Josh Wilbur, who produced the last Lamb Of God album. This guy is full of energy, super-young, full of knowledge – he's a good engineer also – so I invited him into the process."

Gojira: Joe Duplantier, Jean-Michel Labadie, Mario Duplantier, Christian Andreu

MONSTER



The way of the beast: "Everything is in your fingers and your arms"

Gojira's little monsters go ape for the riffs

Christian's light touch complements Joe's string pounding

IT PROVES TELES CAN BE METAL

"The sound of the Tele is so unique, so sharp, and it rings like a bell. Immediately, it reminds you of a lot of movies, stories, things that are majorly far from metal. It brings another dimension to the music, and guitars in metal are very sharp, lots of distortion, so to have this little sound on top of it there is a little shift, a twist, and it's very, very interesting. I bought a Tele because it was cheap and I was curious, but when I started jamming with it it became my favourite guitar.

"We're endorsed by Jackson and they're supporting us very well, but it's hard to stick to one guitar. We used some Gibsons on this record because they fitted with the sound we were looking for, something warm.

THIS BEAST PLAYS ON 10

"The amps we use are EVH, the new 5150, and in my opinion it is way better than anything else I have ever tried. We don't need any effects. For metal, the EVH head is really amazing. We recorded in the studio with that, put all the knobs straight at noon, distortion at max. You don't have to re-amp anything, it's great."

IT HAS CORE CHEMISTRY

"The way we learned to play guitar and the way we play guitar is very strict, because we know exactly what we want to hear. Christian [Andreu] is very light on the guitar, very precise, a little faster, whereas I am more obsessed with pounding the strings. It's not a performance; there's no solo, there's no crazy stuff. With us, there is a lot of respect. It is a good environment for unexpected things to happen. We use some tricks, like accidents and noises that may happen on tour, for example."

IT'S DRIVEN BY RHYTHM

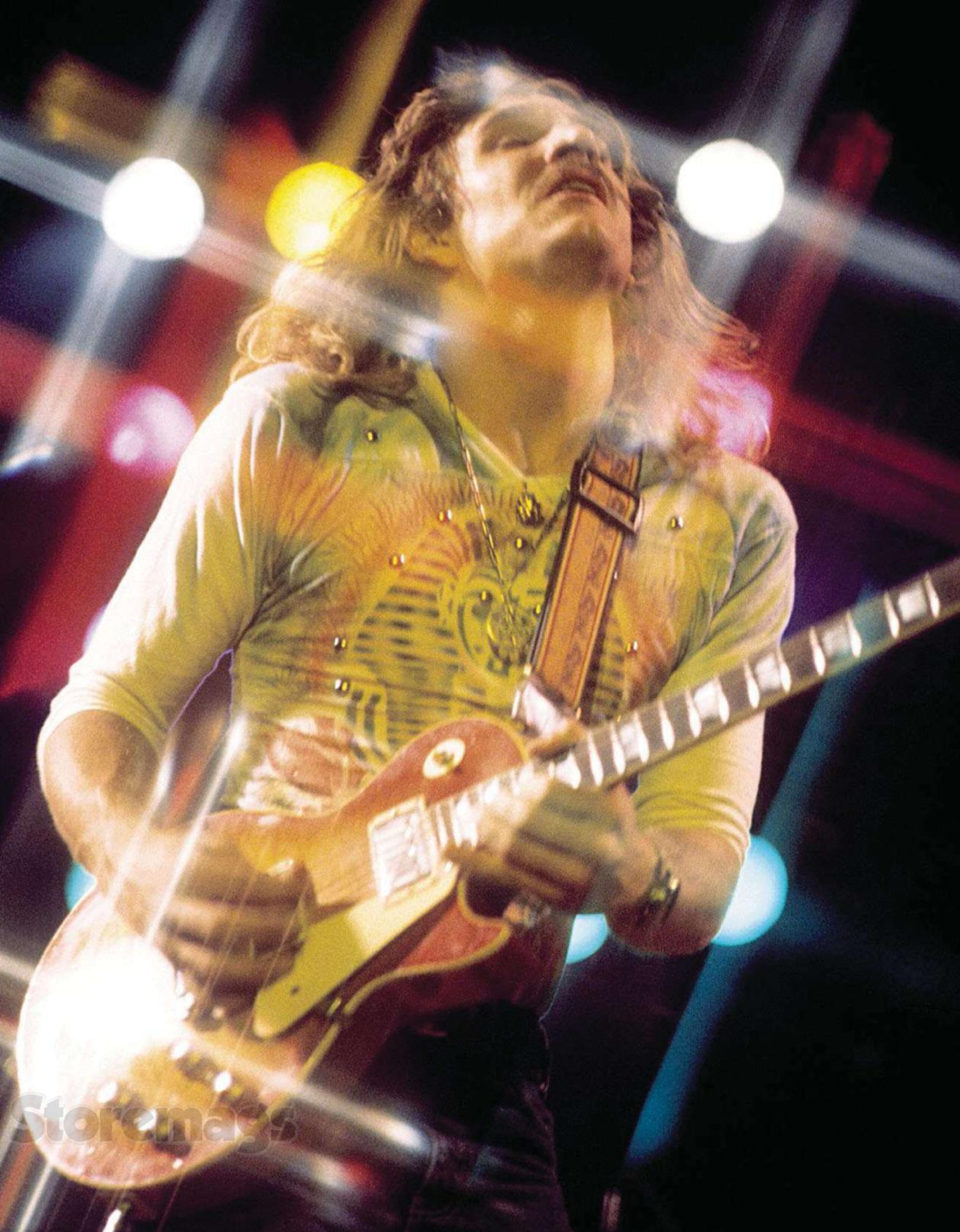
"It's mostly rhythmical. All this is very spontaneous. Some bands talk a lot about what they want to do. They sit around the table, and have a lot of ideas – like, 'Let's do a fast track, let's do something like that Morbid Angel song'. We don't do this."

THIS BEAST IS LOOSER THAN YOU'D THINK

"People think we are tight but we are not. If you listen to it track by track, it's a f***ing mess, man. And in the studio it is very hard to get this 'CHUGGA-CHUGGA-CHUGGA'! To be tight takes a lot of work. You have to get into that trance: 'Yeah, I got it! … No, sh**, I lost it!' [Laughs] Josh was pushing us a lot to get things really square – we need a lot of discipline to be tight."

IT'S ALL IN THE PAWS

"How hard you hit the strings, or how softly you hit the strings, is all that will make a difference. When people start playing guitar, they think they need the best guitar, the best amp ever to get the best sound, but it all depends on this, the wrist, for metal and rock in general. You just have to go with it with your right hand. Even the neck of the guitar, you can bend it a little bit. Everything is in your fingers and your arms."



JOE WALSH

OLD & NEW

TAKING THE LEAD

★★★★★

To celebrate 'Analog Man', his first solo album in 20 years, Eagles icon Joe Walsh takes us through some of his greatest career songs – old and new

Words: Matt Frost

FOR nearly 45 years, Joe Walsh has been cranking out an almost constant flow of killer riffs, incredible slide motifs and awe-inspiring solos. Between 1968 and 1971, he cut his teeth with cult Cleveland rockers The James Gang (Dave Grohl's a big fan) and started playing slide for the first time, after being inspired by his buddy Duane Allman. Joe's next band Barnstorm gave him his first taste of the big-time with the timeless 1973 blues-rock hit *Rocky Mountain Way*, also famed for its pre-Frampton talk box break.

In 1975, Joe joined Eagles and within a year they'd cut and released the classic *Hotel California* album, which included two co-writing credits for Walsh. Now, after a two-decade break between solo albums – during which time he's variously quit booze and drugs, taken time out for his new family and concentrated on being a "full-time Eagle" – Joe has returned with another barn-storming long-player in the form of *Analog Man*.

"It came out good, I think I got it right," Joe enthuses. "I feel really confident now, I feel fresh and I feel I really have something to say. It was really good for me and for my music to take a break." But first, let's go back in time…

'Rocky Mountain Way' – Joe Walsh

(The Smoker You Drink, The Player You Get, 1973)

As one of Walsh's best-loved tunes, this swampy blues-rocker is notable for its experimental talk box warbling.

"I'm grateful to my friend Joe Vitale, the drummer, because he just had a slant on the regular blues-type shuffle. He gave *Rocky Mountain Way* its own personality and I think it was important that it wasn't just another blues shuffle. We made that whole beginning part of the song and then we didn't know what to do. About a month later, he and I put on that synthesizer pad with the drums at the same tempo and then I put on the talk box, which was my first real talk box statement.

"The talk box is something I found in Nashville. There was a guy named Bill West, who was married to the singer Dottie West, and it was traditional when we played Nashville that we'd go over to their house and sit around and play guitars. He had made this talk box in the 50s and had the original one out in his garage. He went out and got it, gave it to me and said, 'Here, just mess around with this, it's pretty cool!' I put it on *Rocky Mountain Way* and then Peter Frampton asked me how I did that – I told him and he took it up another notch!"

'Life In The Fast Lane' – Eagles

(Hotel California, 1976)

Joe co-wrote this classic Eagles hit, which kicks off with one of the most memorable rock riffs of all time.

"Don [Henley] and Glen [Frey] were looking for a rock 'n' roll song and asked me for a signature lick and so I went through a bunch of stuff that I had been noodling around with. That whole lick was something I would warm up with before playing live and it was a co-ordination exercise between the right and the left hand. They heard that lick and said, 'What the hell's that?' and I said, 'I dunno, but it sure is hard to play!' Don Henley said, 'Let me run with that, that's what we need… we need something like that!'

"So I made him a little demo and he ran with it and came up with the topic and the lyrics of *Life In The Fast Lane*. That's a Strat and the amplifier was probably this little orange Roland Cube that I was using a lot back then. I found it to be a pretty darn good little amp for recording with a Strat by turning it up pretty good to make it work."

'Life's Been Good' – Joe Walsh

(But Seriously, Folks…, 1978)

Blistering bluesy intro, virtuosic soloing, reggae rhythms and tongue-in-cheek lyrics about the rock star lifestyle.

"That was just another lick I had. Then I had these words, and there are some songs you write that you don't necessarily want anybody else to hear… I was trying to say that being a rock 'n' roll star is not as extravagant a lifestyle as it appears. I sang it for my producer Bill Szymczyk and he said, 'No, no, no, that's got to be on the album!' The reggae groove seemed to work the best with the words and so we threw that on and then, after the words were done, I thought maybe we should rock 'n' roll a bit more. I liked the beginning a lot. It's kind of an assembly on that song and it did better than I

Photography: Peter Mazel/Sunshine/Retna

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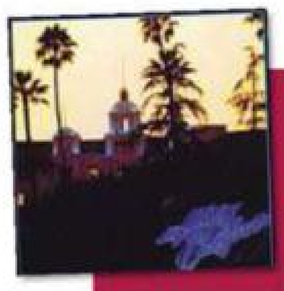
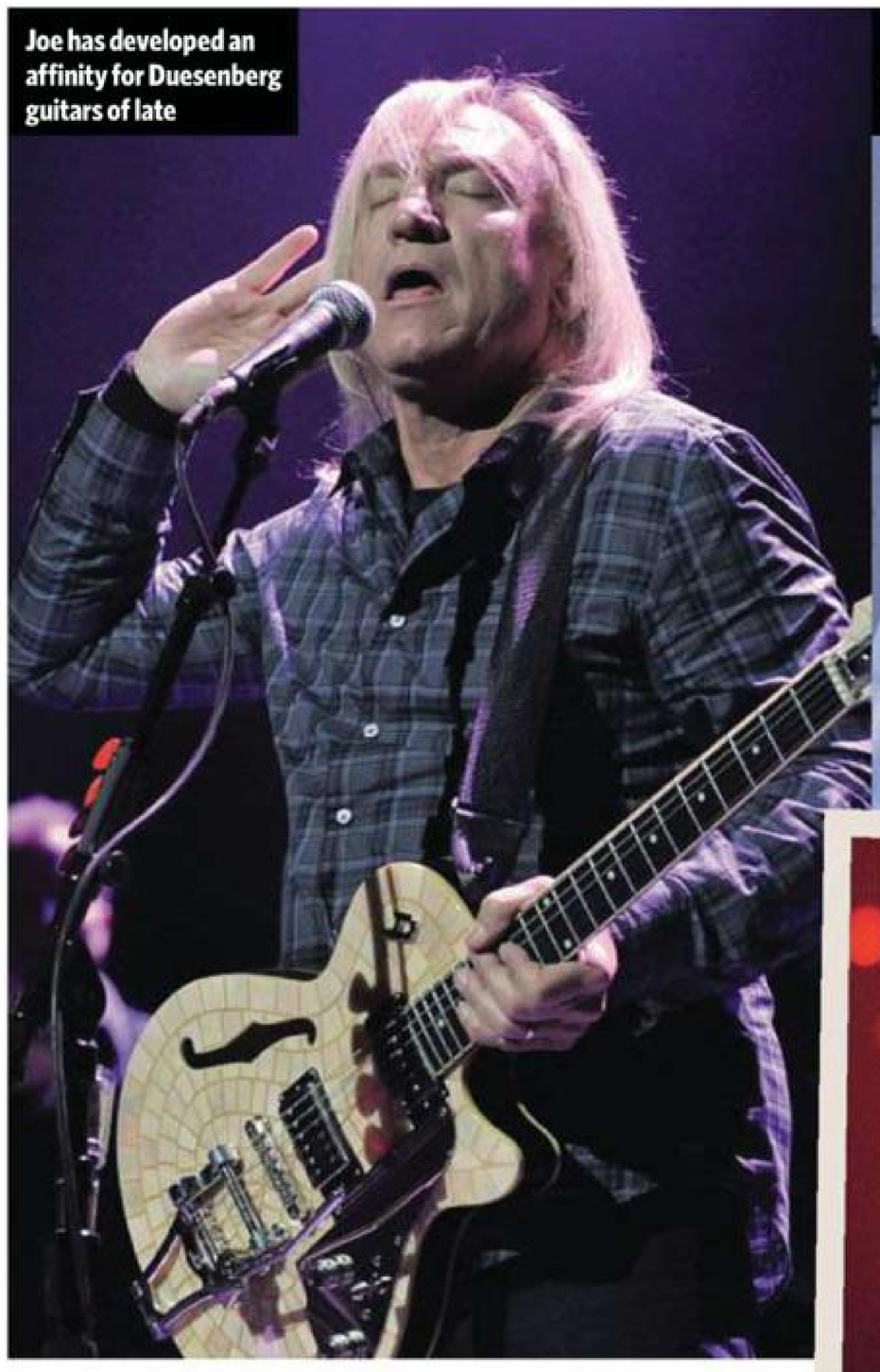


CALIFORNIA DREAMING

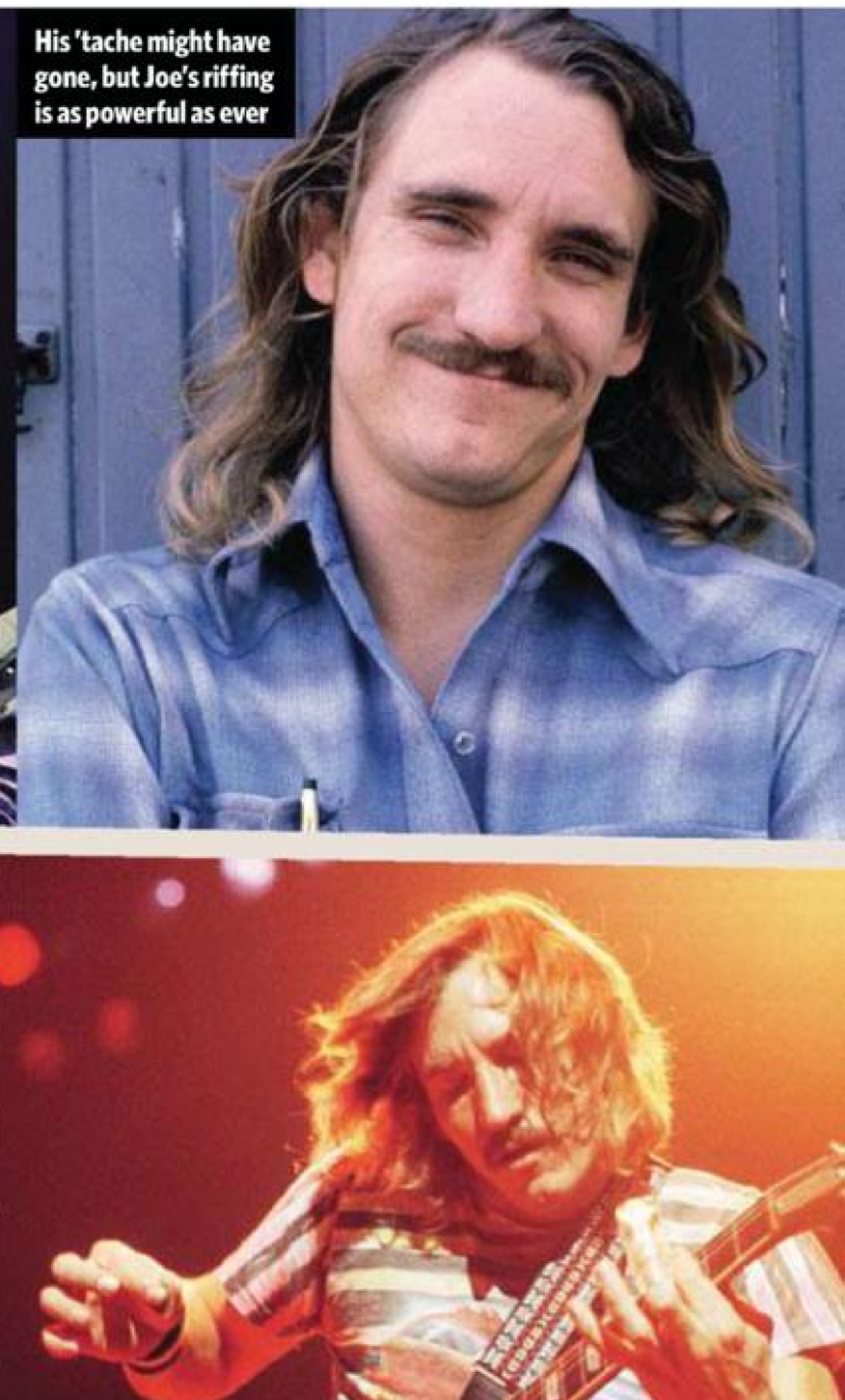
JOE REVISITS HIS HEAD-TO-HEAD SOLO WITH DON FELDER ON HOTEL CALIFORNIA

"Don played a Les Paul through a Fender Tweed and I played an old Telecaster through, I think, the Roland Cube again. We always used to break it up. If one of us used doublecoil [pickups] then the other one would use singlecoil. We always found that if we both used singlecoil or doublecoil, there wasn't enough contrast there to give the song any personality. It just turned into a guitar wall. But Don and I really brought out the best in each other. We were a good team and we liked to kick each other in the butt!

"We didn't do a lot of takes on that. He put on his solos and we made a first pass at it and I put on mine and then we listened to each others' solos. He listened to what I did and re-did his and then I did the same and I listened to what he did and re-did mine. It was like, 'Oh, yeeeeaah? Watch this!' We were pushing each other, which we liked to do. It was just that competition between us, really. We just kept trying to top each other and some of our best work came out of that. We decided that each of us would have a separate personality and we would work together during the body of the song but then we'd go at each other at the end. It came out better than we ever dreamed..."



Joe has developed an affinity for Duesenberg guitars of late



His 'tache might have gone, but Joe's riffing is as powerful as ever

Despite his love of Les Pauls, Joe used a Tele on the *Hotel California* solo

ever thought it would. I thought, 'This is either going to be pretty cool or I'll be the laughing stock of the record business – let's see what happens!' It took the higher road, I guess. That was a Les Paul Goldtop that I bought new and then I threw a Bigsby tailpiece on it. I used that a lot onstage, too."

'Analog Man' – Joe Walsh

(Analog Man, 2012)

The title track from Joe's new record combines a monster riff, characteristically nifty slide action and some reflective lyrics about the digital age.

"I think everybody is trying to figure out this new digital world. It is a whole virtual world inside that computer, except it doesn't exist really. We all spend a lot of time in there while our bodies are sitting in a chair waiting for our minds to come back out. And the record companies are gone, you can download stuff and it's free music now… but we used to get paid for it.

"I played a Duesenberg and a Les Paul on this track, I would say. Mike Campbell from Tom Petty And The Heartbreakers turned me onto Duesenbergs and they are really great guitars. The parts are made in Germany and they make their own pickups and it's real quality German machining. They have a great sound and they're wonderful for recording.

"I like a classic E tuning for slide blues and I like a glass slide – having tried brass and stuff like that – and a small amp up about two-thirds. You need a really, really light touch. The left hand is just really, really relaxed and the tighter you get, the more forced it sounds."

'Band Played On' – Joe Walsh

(Analog Man, 2012)

Psych-y Eastern scales and sitar meet classic rock, with more political lyrics and brother-in-law Ringo Starr on drums.

"The Eagles finished up Australia, New Zealand and Singapore and we were half way to India, so my wife and I decided after the tour to go there. India had a profound effect on me in terms of, 'Holy sh**!' and I got a real close look at some of the music, and came back with some real influences. I co-wrote that with a guy from Nashville named Tommy Lee James. We just got talking about the Titanic orchestra and how, when they knew they were doomed, they went up on deck and played until they couldn't any more. There's a lot of stuff that needs to be fixed, and the world economy is frightening. The underlying theme is that the ship is starting to sink and we're pretending it's not.

"On this one I played a Strat through a little Fender FM 15 amp and it's a good Strat sound. What I did was I came out of the headphone jack and put that into a tube preamp, stereo right and left, and I cranked that up. Just micing the thing didn't sound good, but putting a tube buffer between the amp and the hard drive got really good results."

'India' – Joe Walsh

(Analog Man, 2012)

Walsh goes techno! Listen up as Joe layers a bevy of blues-rock and prog guitar parts over some thumping loops and beats in this instrumental track.

"I just love all the dance and the techno and the house and the trance! There are great musicians making that music, but it's not necessarily mainstream; they're just making it to make it, with sampling and sequencing. I heard one thing live in India and I came back and said, 'Hey, I can do that! And the words will just be in the way…' I made some loops and some samples, and started to build it up. It's all me and it was really fun to do.

"It's a 1958 Les Paul Goldtop on the first solo, the second was a Stratocaster and the third part of it, I think, is a higher-line Ibanez. Then I used a little Marshall 10- or 15-watt amp, and one of the Dr Z amps, which are made by a friend of mine in Cleveland, Ohio. I think also I used [Avid] Eleven, which is a Pro Tools plug-in, and I went in to the studio and combined some of those sounds."

Photography: Peter Mazel/Sunshine, Michael Putland/Retna Lester Cohen/Getty

Stevie Nicks

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HERE COME THE BRIDES

Words: Matthew Parker
Photography: Adam Gasson

Bride-mania is officially sweeping the world. Make-up, mousse and monstrous solo sections are back. TG spends an afternoon making friends with the phenomenon

"How many of you motherf***ers drink whisky!?"

…barks Black Veil Brides' bandleader Andy Biersack, standing atop the monitors, centre stage. He looks like an oil-covered preacher and this is his congregation: ready and willing.

"YEEEEEAH!" the audience screams back at him. They're mostly 14-year-old girls and TG seriously doubts that scotch is their tipple of choice, but they're not letting that spoil the moment. The gig sold out aeons ago and, even with tickets secure, most of the crowd have been on-site since the early afternoon, queuing patiently outside of the venue for a chance to get near the front: to the pulpit, the action and the men in the make-up.

It's there that Black Veil's guitar team, Jake and Jinxx, deliver harmonised leads, galloping riffs and shreddy solos in a head-banging whirl of massive moussed hair, black body paint and exaggerated strums.

In the crowd, adrenaline and dehydration are taking their toll. All around us people are losing it. Sumo-sized security men are wading into the audience to pluck out the fainters, water is getting sprayed from the front, and TG loses count of the number of teenage girls we see scream their lungs off, pass out and get carried out of the fire escape, '*Bodyguard*-style'.

This isn't a band, it's a phenomenon. Like those theatrical rock practitioners of the past – Bowie, KISS, Mötley Crüe, Misfits, Marilyn Manson and Slipknot – the LA-based Brides inspire fanatical devotion. People are dressed in homage, body paint included. There's one kid that looks like Peter Griffin in KISS make-up. School is probably not fun for him.

"Whatever happens," yells Biersack. "Remember that for this moment you felt like a family!" He's full of inspirational nuggets like this and the Bridesmaids lap them up. They are not just fans of the band; they are a tribe, like the Grateful Dead's Deadheads or Zakk Wylde's Black Label Chapters.

"I wish there was a band like us when I was a kid," Jinxx, marked out by his thick make-up stripe across the eyes, told us before the show. "I was really into Metallica, but there was really nothing like us. All of us wanted a band like this growing up and I think that's why we're here."

Still fresh in TG's mind, the interview was a weird one. Picture it: TG and two budding 'gods of f***' in full stage regalia cramped into a two-metre-square office space talking make-up (they recommend L'Oreal HiP Colour Truth Cream eyeliner, by the way). "It gives these kids a sense of belonging somewhere," says lead man Jake. "You look in the crowd and everybody is painted up like us… It's just a place where no matter how goofy they

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Storemags

BVB's guitar "superheroes" Jake and Jinxx

The fans were made up with the band's performance

Raise your axes to the future of theatrical rock

look – or we look – they can come and no-one's going to judge them."

Jinxx: "If they feel left out at school, or they get picked on or whatever, or if their families are putting them down a lot, they congregate at our shows and they make friends through us."

It's something both guitarists say they can sympathise with. When you grew up in small towns in the Midwest like these two, becoming an androgynous rock demon isn't always viewed as a serious career choice. "I think most of us – I know Jinxx, Andy and I did – went through a lot of the same stuff in high school," says Jake. "We got beat up and things…"

"Just for being the weird kid," finishes Jinxx. "We got laughed at and we were like, 'We'll show you one day, we're going to be rock stars.'"

"They'd be like, 'Yeah, right!'" continues Jake. "But I was like, 'Watch me do it! You just wait…'

More cynical types than TG would claim this to be a clichéd back story (Jake maintains music saved his life) and perhaps it would be if they weren't so goddamned sincere about the whole thing. "Once I picked up a guitar I just knew exactly what I wanted to do with the rest of my life," says Jake at one point – and we believe him. With music as their refuge from the sometimes cruel outside world, both of the Brides guitarists set about honing their craft, eventually gravitating to their two guitar heroes: Paul Gilbert for Jake and Randy Rhoads for Jinxx.

"The dude is just insane," says Jake of Gilbert. "I don't know if I could ever be that good. But I try and pick up on his techniques and his styles and incorporate it into my own style."

Are there any power tools involved? "Not yet! I'd like to, though…"

"For me, it was Randy Rhoads," adds Jinxx, who has the most theory knowledge of the two. "He was very classically influenced. I got into that and actually picked up the violin and got pretty good at it. I'm always incorporating techniques I learned on the violin with the guitar, and trying to find new ways of playing."

Although both guitarists talk a big game, sometimes they don't quite have the chops to match. During their set Jake occasionally drops notes, if never in catastrophic fashion, while Jinxx talks himself in circles trying to explain to TG about how he uses inversions. It's all about pushing themselves, though, and making mistakes is the best way to learn. There is real talent here. Jake crafts genuinely exciting solos, Jinxx complements him brilliantly with his harmony lines, and both are dab hands with interesting riffs. What's more, the guitarists are the primary writing team behind the BVB juggernaut and penned the bulk of the first two albums, *We Stitch These Wounds* (2010) and *Set The World On Fire* (2011).

"Jinxx and I pretty much wrote the whole first record," explains Jake.

"Every day he would come over to my place and we would do all the pre-production. We did that in about a month and then we just had loads of demos. Our second record we started by accident. The first song we did was *Set The World On Fire* and then we were like, 'Cool, let's just do the record now'. We did that in six weeks because we had this stockpile of all this awesome music that was just sitting there."

As befits two players who idolise the more technically proficient end of the guitar spectrum, they keep their rigs basic and let their fingers do the talking. "My setup is pretty simple," says Jake. "It's two Peavey 6505+

"ANYBODY CAN GET ONSTAGE AND LOOK LIKE THEY JUST GOT OFF WORK IN AN OFFICE. WHO WANTS TO PAY MONEY TO SEE THAT?"

amps through a BBE Sonic Maximizer, and my pedalboard is just a tuner, an ISP Decimator [noise reduction pedal] and a digital delay for solos – sometimes I don't even use that."

"Mine's even simpler than that," trumps Jinxx. "It's the same rig – Peavey 6505+s – and I'm just running through an ISP Decimator and a tuner, and that's it."

"Growing up, I went through piles and piles of gear," says Jake. "But it's just not necessary. I don't need all that stuff. If you can take your guitar and plug it into an amp, that's all you should need – if you know how to play."

In addition, both guitarists are working on BC Rich signature models and are playing late prototypes during the tour – a striped Bich model for Jinxx and a flat-bodied Mockingbird Pro X with a cracked glass finish for Jake. It's a smart move for BC Rich and apparently pre-orders are already flooding in. Jake and Jinxx are quickly becoming guitar heroes in their own right and there's no doubt that they're inspiring more kids to take up the instrument.

"I've recently started putting up home-made YouTube videos teaching some songs," adds Jake. "A lot of time kids will say, 'Oh, can you put up a sweeping video?' or 'Can you teach me the pentatonic scale?' It's simple stuff, but if you're not taking lessons then you can be clueless, unless somebody gives you the basics and says, 'This is where you should start'."

When a band hail KISS and Misfits as two of their biggest influences, you know that signature guitars are just the start of a long, well-laden gravy train of merchandise. TG hesitates to ask, but in the end we wonder aloud: with such a strong visual identity, do they not worry that they'll become more of an exercise in branding than an actual band?

"But that's the whole point, you know?" exclaims Jake. "Look at Slipknot. They wore their masks and their brand is Slipknot, or look at KISS, or Mötley Crüe – everyone has their own thing. You kind of have to have a brand and have a name."

Jinxx: "How else would you stand out? It's about putting on a show. It's entertainment. We're like superheroes, you know? Anybody can get up onstage and look like they just got off work in an office or something, but who wants to pay money to see that?"

TG could be wrong, but we get the inkling that this *may* not be the first time they've had to address this issue. We're teetering on the edge of the rant cliff and our grip is loosening.

"It's funny, a lot of people give us crap," starts up Jake. TG waves goodbye to the precipice… "I'll read stuff online, like: 'Oh, if you guys looked more normal, I might listen.' Why does it matter? So you want me to look like I work at a grocery store, then you'd think I was cool!?"

"Like that then passes for 'artistic credibility' or something," adds Jinxx, with disbelief.

He makes a valid point. It's a paradoxical challenge for 'serious' musos: if you rally against the corporate rock world for forcing bands to change their image, then you can't dismiss BVB for shirking the plaid and donning costumes that they love wearing, or writing songs they that love to play. "There's just been nothing exciting," Jake argues. "It's just bands using the same chugging riffs and same exact structure of 'Scream, scream and then a singing part'. We write songs however they flow. There might be a crazy interlude, a breakdown, solo section, or just a pretty basic verse/pre-chorus/chorus. It's about writing to entertain."

For better or worse, heavy rock has forgotten its sense of theatre and the Brides plan to remind us of that, both visually and musically.

"If 'selling out' is selling out shows and being successful, cool" says Jake. "If there was a button that you could press that said 'Sell out arenas', I'd be like, 'Done!' and press it!"

As it is, there is no button, but those arenas can't be far off, as the band sing in live favourite *The Legacy*: "We came from nothing/ But promise one thing/ We'll change the world with these guitars." And with a phenomenon like BVB, that's not an empty threat.

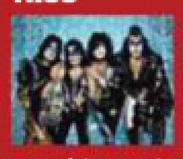
Rock of Ages

BLACK VEIL BRIDES CARRY THE TORCH OF A VERY SPECIAL LINEAGE

DAVID BOWIE

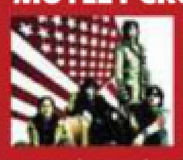
With Ziggy Stardust, Bowie wrote an album about the rise and fall of a rock 'n' roll alien and accidentally became his protagonist. After questioning his own sanity for a bit, the glam rocker decided to put Ziggy to bed at the Hammersmith Odeon in July 1973, much to everyone else's disappointment.

KISS



The New York four-piece rose to prominence in the late-70s, cashing in on their crowd-wowing onstage activities, including fire breathing, smoking guitars and Gene Simmons' tongue. Their ability to merchandise anything has become as legendary as their iconic make-up designs.

MÖTLEY CRÜE



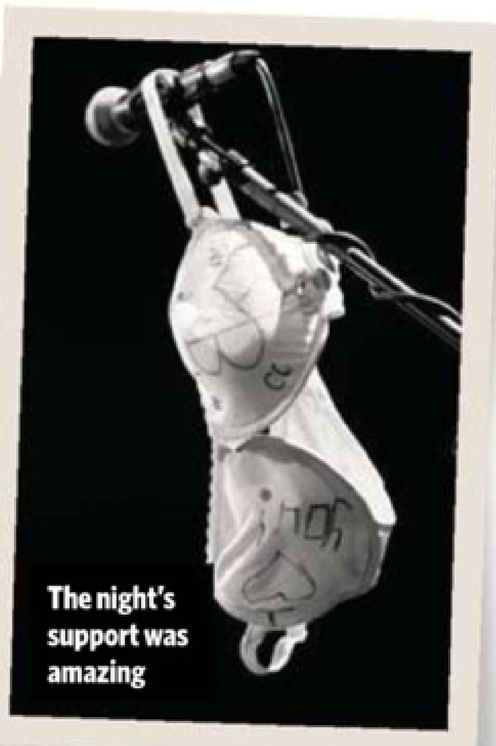
In 1982, in need of a way to promote his band, Crüe's assistant manager Eric Greif arranged several publicity stunts (including fake bomb threats and, err, porn busts) and thus created rock's first cartoon bad boys. The band's own enthusiasm for hedonism and trouser-parties definitely helped, though.

SLIPKNOT

Like BVB's guitarists, Slipknot hail from the Midwest. Unlike BVB's guitarists they have Chris Fehn, who used to wear a phallicly-nosed mask and liked nothing more than to repeatedly headbang his rubber appendage on a big drum. The sound and image of unbridled rage in the Noughties.

Jake and his BC Rich Mockingbird Pro X with its cracked glass finish

Black Veil Brides: rock for the Bieber generation



The night's support was amazing

KEYS MOMENT

DAN AUERBACH'S GUEST SLOT

The Black Keys' Dan Auerbach is a big Kiwanuka fan and took time out while on a February tour to produce and play on *Lasan*, the B-side to *I'm Getting Ready*. "I think [Dan] heard the first EP, liked the music and got in touch with management," Michael explains. "I'm a fan of The Black Keys and my management just put it to him and said, 'You're on tour, you're busy, but would you be up for working with Michael?' and he said 'Yes!' I had this song that I had knocking around and we went down [to the Kinks-owned Konk studios in London] and he brought some great musicians that he had on the road with him... I played my Martin acoustic and then Dan played a bit of slide. It was great, very quick but fun. Then he had to go and do his gig in the evening in Ally Pally!"

StoreMags

Soul Success

Michael Kiwanuka's soothing blend of folk guitar and sweet soul music has helped make him one of the biggest breakthrough acts of 2012. TG catches up with the young Londoner as his debut album continues to soar

Words: Matt Frost

JUST nine issues ago, we announced Michael Kiwanuka as a "soft-fingered soul boy tipped for the top" in our monthly On The Up section, featuring new talent. As the second half of 2012 royally kicks into gear, we've been left wondering what lofty summits are left for this prodigiously talented singer-songwriter to scale.

To recap, in January Kiwanuka was crowned the winner of the this year's celebrated BBC 'Sound Of…' poll, a music journo-elected ballot predicting the year's next big thing. With previous title-holders including 50 Cent, Keane, Jessie J and Adele, past prophecies have been scarily accurate. Michael's debut album, *Home Again*, entered the official chart at No 4 on its release in March and lingered in the Top 40 over the following months. "Yeah, it's been a busy old few months since I last spoke to you," Michael laughs as we catch up. "But I've been playing music and playing guitar, and that's what it's about, really."

The album that thrust Kiwanuka into the limelight, *Home Again*, is a remarkable achievement, showcasing a mature approach to songwriting that effortlessly fuses laid-bare 70s soul with bouts of rhythmic folk fingerpicking. Michael's voice simmers like a young Bill Withers or Marvin Gaye, while the lush string and flute flourishes wrap everything up in latter-year Motown smoothness.

The album was recorded in Ventnor on the Isle Of Wight at Steam Room, the home studio of producer Paul Butler (also frontman in The Bees). Butler played a big role in helping shape the arrangements, with the pair referencing late-60s material, such as Roberta Flack's debut, *First Take* and *Astral Weeks* by Van Morrison, alongside the work of legendary composer and producer, David Axelrod. "Before I met Paul and started going to the studio, I thought that if I did an album it would – at best – be me, a guitar and maybe a few colours here and there," explains Kiwanuka. "I've always loved soul music and music of that ilk, but I didn't know if I could really ever pull this off, so I always shied away from it. Paul encouraged me that bit more."

Amazingly, aside from the string and flute overdubs, Kiwanuka and Butler played every instrument between them, with Michael taking care of all the acoustic and electric guitars, as well as the bass parts. "We managed to make it sound like it was all done at the same time," Kiwanuka says of the recording. "The studio's small and in Paul's house. There's only enough room for two or three players tops, so we had to try and make a band sound from just the two of us. But I enjoyed that – I felt free to get the sound that I wanted."

Kiwanuka played just a handful of instruments across the recording sessions. "Most of the electric guitar was Paul's Les Paul Custom from 1969 – it's a killer guitar," he explains. "We also used quite a bad, new-reissued SG, but it had a nice kind of high sonic sound that would mix well with the warm tone of the Les Paul. Most of the acoustic [parts] were on a Martin D-18 Authentic. For amplifiers, we mainly used a Cornell-Romany-Plus and then a Silverface Fender Twin for a few songs. On *I Won't Lie*, we actually manually did the vibrato. Paul was in the room changing the intensity and the depth as we went along."

As the fluid range of his playing attests, Michael drew from a range of influences for his guitar playing on *Home Again*. "There's Curtis Mayfield, [American singer-songwriter] Shuggie Otis, and Jimi Hendrix for his rhythm playing," he lists. "I used the rhythm playing and the space of songs like *Have You Ever Been [(To Electric Ladyland)]* for a template for songs like *Tell Me A Tale*, *I'll Get Along* and *Bones*.

"Other [influences] are Wes Montgomery and early jazz guitar players," he continues. "Acoustically, there's Neil Young's playing and the playing on Bob Dylan's *Don't Think Twice, It's All Right* and *Corrina, Corrina* on *The Freewheelin' Bob Dylan*, too. I kind of float between soul guitar and folk guitar."

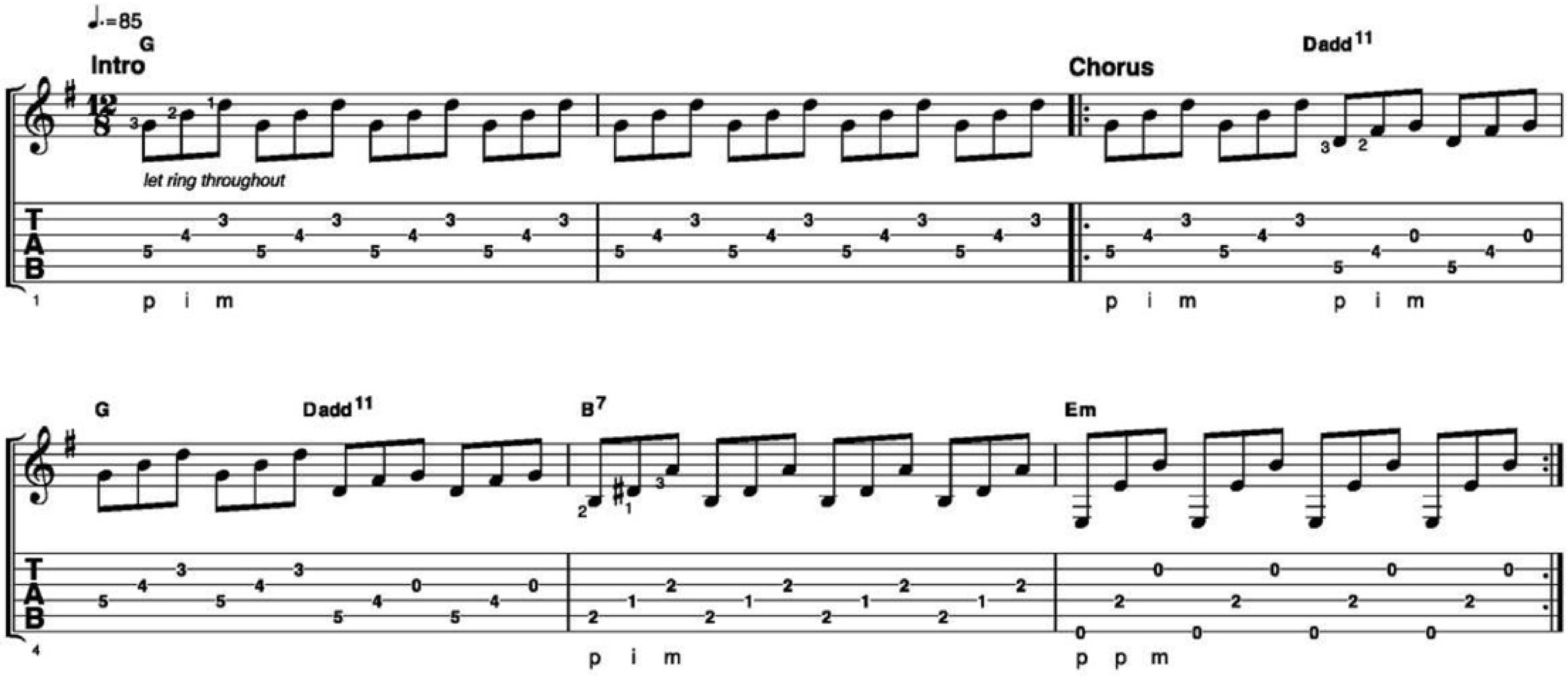
In recent months, several other guitar-slinging singer-songwriters have been scaling the charts – and gracing these very pages – such as Ben Howard, Ed Sheeran and Jason Mraz. Kiwanuka agrees that it can only be a good thing for the humble six-string: "I would always make this kind of music whether it's popular or not," he notes, "but of course it's great when it is [popular]. People are getting to hear the sound of certain records and are then thinking about how to get that sound. And that means people are getting back into guitar and checking out good guitars and good guitar players. I definitely feel something happening."

STRUM ALONG

MICHAEL KIWANUKA

Home Again

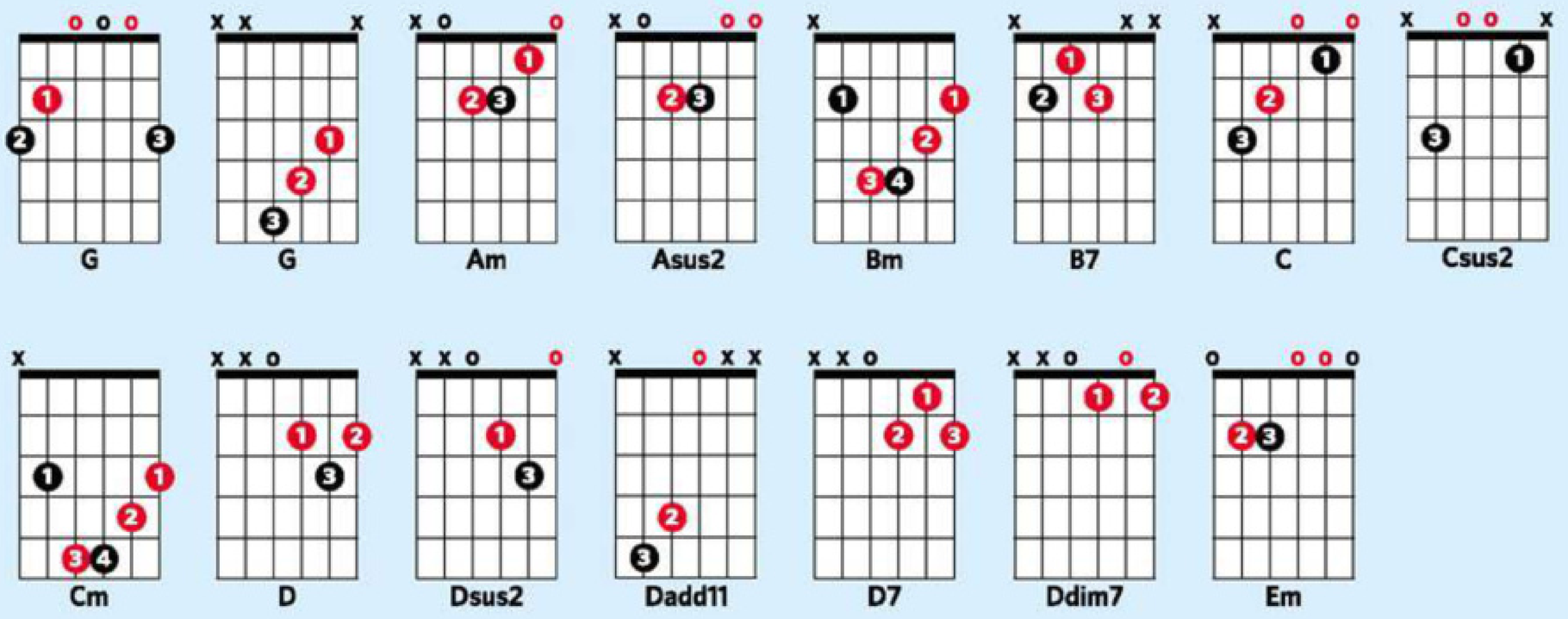
INTRO/CHORUS



Use the 'p i m' picking pattern indicated below the tab throughout except in bar 6. In this bar the Em arpeggio is not played on adjacent strings, so you may find it easier to play the sixth and fourth strings with your thumb (p) and pick the second string with your middle finger (m) as indicated.

Chords

THIS MAY look like a high chord count but a lot of these shapes are variations on basic shapes – eg, Dsus2 is a regular D shape with your second finger omitted. It's more of a challenge to remember the shapes than it is to actually play most of them! The piece is fingerpicked, so if you take this approach you may be able to simplify some of the chords and not fret every note.



Transcription: Phil Capone

SONG SHEET

INTRO

G / / / / / / /

CHORUS 1

G Dadd11 G Dadd11
Home again, home again
B7
One day I know
Em
I'll feel home again
G Dadd11 G Dadd11
Born again, born again
B7
One day I know
Em
I'll feel strong again
Am Asus2 Am Dsus2 D Dsus2
Lift my head

VERSE 1

Bm C Csus2 C Csus2
Many times I've been told
Bm Am Asus2 Am
All this talk will make you old
D Em D
So I close my eyes
D Em D
Look be - hind
G Am
Movin' on, movin' on
D Em D
So I close my eyes
D Em D
Look be - hind
G
Movin' on

CHORUS 2

G Dadd11 G Dadd11
Lost again, lost again
B7
One day I know
Em
Our paths will cross again
G Dadd11 G Dadd11
Smile again, smile again
B7
One day I hope
Em
To make you smile again
Am Asus2 Am Dsus2 D Dsus2
And I won't hide

VERSE 2

Bm C Csus2 C Csus2
Many times I've been told
Bm Am Asus2 Am
Speak your mind just be bold
D Em D
So I close my eyes
D Em D
Look be - hind
G Am
Movin' on, movin' on
D Em D
So I close my eyes

BRIDGE

Cm G
And the tears will clear
Cm G
Then I feel no fear
D G D
Then I'd feel no way

The paths have
G Am D7 Ddim7 D7
been made straight

Repeat Chorus 1

Repeat Verse 1

OUTRO

G / / / / / / /

'HOME AGAIN'
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'BOARD BASICS

Want to take your effects-pedal collection into battle onstage? Or refresh your existing setup into something more efficient? Read on as TG breaks down the essential components, tips and buying options for a great pedalboard

Words: Ed Mitchell **Photography:** James Looker / Gavin Roberts

Choosing a pedalboard

It can be difficult to visualise what size of pedalboard you need to accommodate all your gear. Here's a good tip. Grab a large sheet of paper or cardboard and neatly arrange your pedals on it. Make sure you leave enough space between the pedals to attach and disconnect your patch leads, and for your power supply and cables. Include a few empty spaces in case you add to your stompbox arsenal later on – it'll save you having to upsize your 'board in the near future. Now draw a box around the whole ensemble and measure it (taking into account the height of your wah and volume pedals).

Securing your pedals

Some people like using cable ties, but in our opinion Velcro is the Rolls-Royce of stompbox-to-pedalboard adhesion. Simply cut the Velcro to size, remove the protective paper and stick one side to the pedal and the other to the pedalboard (two strips are enough to secure any pedal in place). Its simple 'loop and hook' design creates a strong bond yet still allows you to yank a pedal from its position on the 'board if you need to. If you have pedals with rubber 'feet', you might have to remove them to allow the two sides of the Velcro to make contact when the pedal is on the 'board.

Powering your pedals

If you need to run a bank of pedals, a multi-output mains supply makes better sense than using batteries. First, assess what you need from your power supply. Regardless of whether you're going to pick a budget supply or splash out on something a bit more serious, check that the voltage, amperage and polarity are

compatible with your pedals. Cheaper supplies will power up to 10 pedals but they will only supply 100mA (milliamps) to each unit. If you have a pedal that requires more juice than that you'll need to look elsewhere. Less expensive supplies can generate a lot of hum, too.

Patch cables

There are two golden rules of pedalboard patch leads: use the shortest possible cable you can and buy the very best you can afford. Unnecessarily long and poor-quality cables can zap the top end from your signal chain. They look messy, too, and might get in your way when you're stomping a pedal on or off.

Measure the distance between a pedal's jack socket and its neighbour's socket. If you have two banks of pedals, you'll also need a custom-length cable to connect the top and bottom tiers. When you know the number and length of cables you need, source them pre-made, have them custom spec'd, or buy a length of cable and some angled jack plugs and make your own if your soldering skills are up to scratch. It's easier still to buy a solderless cable kit. However you roll, when it comes to sourcing patch leads heed ye this advice: always carry spares.

The unsung heroes

Noise gates, compressors and EQ pedals might not be the most glamorous stompboxes in the world, but they are crucial to the integrity of your signal chain. A noise gate cuts the hideous background hum that occurs when you run a bunch of stompboxes together – particularly high-gain distortion pedals and modulation effects like phase and flange – and it shuts off the signal and the nasty hum when your guitar's output falls beneath a pre-determined level. It's literally like a gate shutting. Only a consistently strong signal from your guitar can metaphorically kick the gate open again.

While an EQ allows you to meticulously tailor your tonal spectrum, a compressor squeezes your guitar's signal to regulate its output and add sustain. The compressor makes sure that each whack on the strings has consistent volume and attack. You can also use a compressor to simulate the natural compression of a valve amplifier.

PEDAL ORDER

You won't damage your pedals if you put them in the wrong order. In fact, some of the greatest guitar sounds of all time came about thanks to some accidental experimentation. That said, for this guide we've chosen a standard setup:

Tuner > wah > compressor > distortion/overdrive > modulation effects (eg, chorus/flange) > time-based effects (eg, reverb/delay)

'BOARD BUYS

WE'VE GOT YOUR OPTIONS COVERED

TYPES OF PEDALBOARD

Brand specific: If, say, all your pedals are made by Boss, consider the brand's sturdily built BCB-60 pedalboard and carry case for £99. It accommodates up to six standard Boss pedals.

Pre-made: There are a number of companies offering pre-assembled 'boards. Pedaltrain have a range of metal-built options, starting with the diddy 14 x 5-inch Nano (£49). We used the PT-2-SC for ours (£119 with softcase).

Custom: Once you've got your measurements you can have a custom-sized 'board made to road-tough flight-case spec.

SECURING YOUR PEDALS

Velcro: Buy Velcro in rolls or square-pad formats from any hardware or fabric shop. Expect to pay around a fiver per pack.

Cable ties: While these little plastic strips are easy to fit, you'll have to snip them off if you want to remove a pedal from the 'board. You'll get 100 for less than £3 at most hardware shops.

Blu-Tack: Yes, we've seen people attach pedals to 'boards with great blobs of the stuff. Don't do it. It's great for posters but not strong enough to hold pedals securely.

POWERING YOUR PEDALS

Batteries: Tone fiends love them for vintage and analogue pedals but digital ones eat batteries for breakfast. Only use batteries if you have to.

Budget power: Many music shops offer a budget Powerbank DC9X (£29.95) that powers up to 10 pedals.

Pro-standard power: We used the T-Rex Fuel Tank Classic (£155) that handles up to eight stompboxes requiring the most common 9V power requirement, plus two 12V. The Junior model (£105) can power up to five 9V pedals.

PATCH CABLES

Quality cables: Don't buy those plastic-moulded £1 jobs you see in music shops. Look for quality brands like Planet Waves and Klotz. Expect to pay upwards of £5 per cable.

Build your own: Single-core dual-screened cable suitable for making guitar leads costs around £1.80 per metre from electrical suppliers like Maplin. Pro-quality, quarter-inch mono jack plugs cost around £4 each.

Cable kits: The Planet Waves PW-GPKIT-10 Pedalboard Cable Kit we used (£54) comes with 10ft of cable, 10 right-angled screw-in jacks and a cable cutter. Best of all, you don't need to solder.

UNDER GROUND

WHEN 'IRREPLACEABLE' GUITAR GOD JOHN FRUSCIANTE GOT THE FUNK OUT IN 2009,

THE RED HOT CHILI PEPPERS

WERE ON THE ROPES. NOW THEY'RE BACK IN BRITAIN FOR TWO MEGA-GIGS, POWERED BY THE BLOOD, SUGAR, SEX AND MAGIC OF

JOSH KLINGHOFFER

Words: Henry Yates **Interview:** Greg Prato **Portraits:** Travis Shinn

Photography: Larry Marano/Getty Images

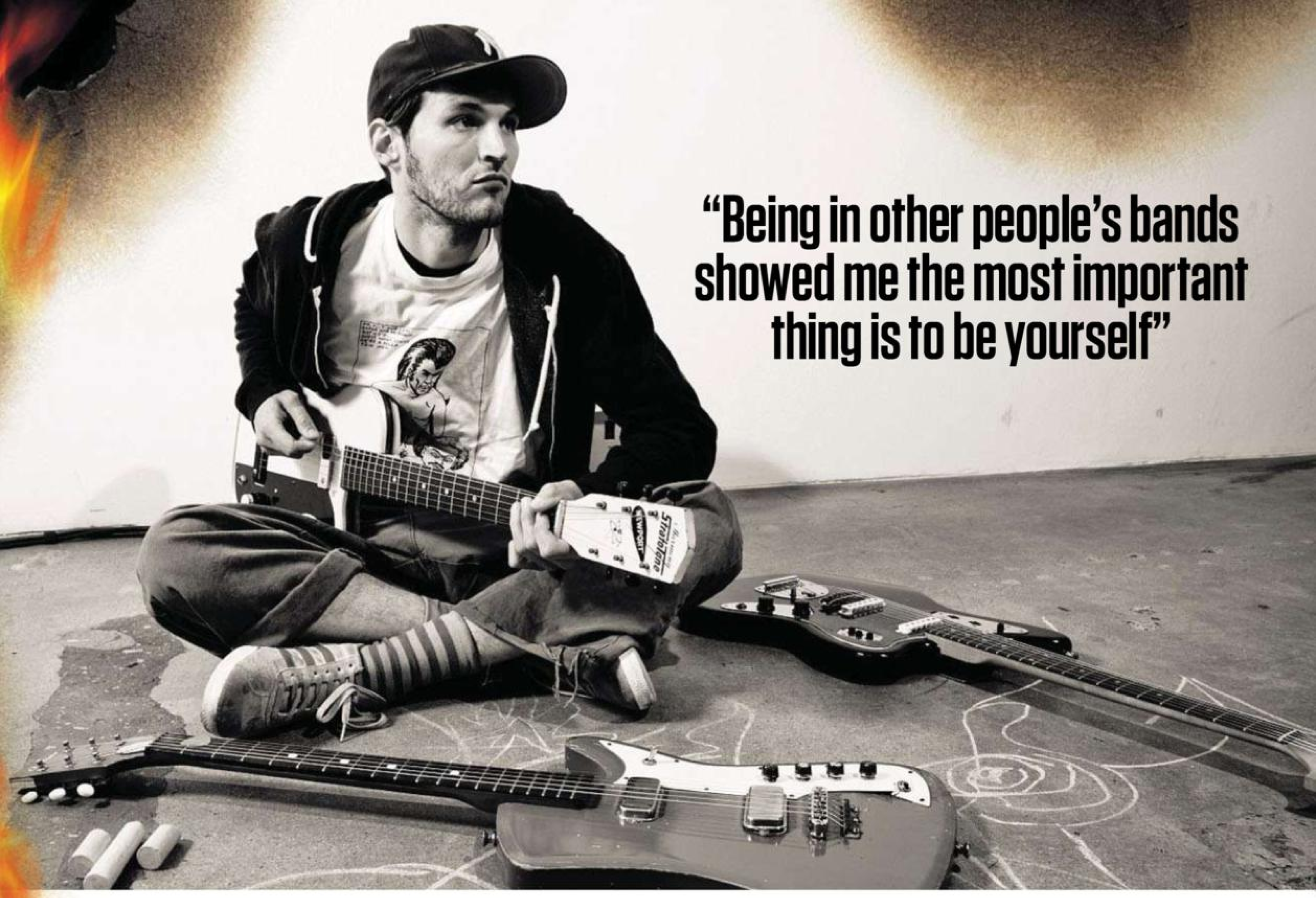
So here's the problem. It's 17 December 2009, and the biggest band on the planet has lost a limb. John Frusciante – the guitar visionary present at the birth of all the Chilis' greatest moments – has quit for the second time, and suddenly the hiatus following the *Stadium Arcadium* tour looks like a full-stop. In a diplomatic MySpace statement, Frusciante's solo aspirations make more sense than in 1992, when he left to focus on smack, painting and losing his teeth, but thanks to the internet, the world goes even more berserk this time around. Fans rage. Forums buzz. MTV pitches in with a list of possible replacements, from the just-about-feasible (previous Chilis player Dave Navarro) to the downright-daft (Nick Zinner).

Josh Klinghoffer didn't even make the shortlist. As such, when the 30 year old was unveiled as Frusciante's official successor in early 2010, the world took a moment before it clicked. He was perfect. Adept on multiple instruments from his A-list session years, but fizzing with original ideas, he'd been the Chilis backup man in 2007, was a close friend and collaborator of Frusciante, and had even inherited his '67 Custom Tele. With last year's *I'm With You*, cynicism evaporated, and you sense this month's British mega-shows at Knebworth and Sunderland will be final vindication.

"I promised myself I would never read the internet pages," says the ever-modest guitarist when we ask about early fanbase backlash. "All I can go on is what I see at the shows [and] it seems like everyone is really positive. I have a low self-opinion a lot of the time, and if I sat there and thought about the fact I'm not John, I might be equally quick to beat myself up…"

During an interview with Josh Klinghoffer, you may find yourself thinking: 'lucky bastard.' In reality, luck is less of a factor than talent and balls. "I dropped out of high school when I was 15 and sorta devoted myself to becoming a guitarist," he recalls. "I didn't have any plans about what I was going to do with my life. I just knew that I wanted to play music… so I started playing guitar, mainly by figuring out other people's music. Which I was pretty good at. So I became, in my mind, a guitarist pretty quickly, although then to now even, I feel like I missed out on bits of proper guitar education. I feel like I've been playing catch-up ever since."

Aged 17, Josh met a "newly sober" Bob Forrest (the almost-famous frontman of LA post-punks Thelonious Monster) and in 2000, their band The Bicycle Thief opened on the Chili Peppers' *Californication* tour. That's when >>>



Josh's phone started ringing: "I just started getting all these incredible invitations to join tours. Like, the Butthole Surfers was my first one, and after that, Beck, PJ Harvey… then in the summer of 2006, I was probably-drunkenly at a Gnarls Barkley show – and I had been friends with Danger Mouse through working on a record with him and Martina Topley-Bird, where I played all the instruments pretty much – and I'd heard the keyboard player was quitting, so I said, 'I think I can do it'. I woke up the next day going, '*What* did you say you would do?!' So I became the keyboardist of Gnarls Barkley, and that band also opened for the Chili Peppers."

Even this plum session work didn't scratch the itch. "It wasn't my music I was playing," explains Josh. "I started feeling like I was hiding, and not allowing myself to develop as a writer. I was on tour with these amazing people, and these incredible situations, but I was pretty unhappy at times, because I wasn't letting myself develop. So I finally tried to give up being a touring musician for other people in 2008… and focused on putting my own band [Dot Hacker] together."

When Josh's gold-plated CV landed under the noses of Chilis triumvirate Anthony Kiedis (vocals), Flea (bass) and Chad Smith (drums), his hiring was apparently a no-brainer, even for the bass legend who has occasionally given a Caesar-style thumbs-down to guitarists in the past. "I love Flea's style," says Josh. "I love his approach, his ability to go from basically a lead bass player to a more subdued bass player, and back and forth in the same song, in the same 30-second span. I much prefer being less of a lead guitarist, and not being the one in the forefront. So I think my style and preference is suitable to Flea's approach."

Then came the real graft. As a touring member, Josh realised, he'd only scratched the surface of the band's 28-year catalogue. "There's such a wealth of songs. When I went on tour with them as the sort of 'backup guy', they sent me a list of what they were playing to learn, and that's what I focused on. The problem is that sometimes with a band that has this much music… certain songs don't get as much time in the rotation. You've got to keep up on them. I've really got to do some reviewing, because it can be a month since I've played a song, and it's on the setlist. I get up onstage, and I'm like, 'Oh sh** – what's the chorus?!'"

It's testament to Josh's chops that he mastered the slippery riffs of his forebears with minimal fuss. "None of [the songs] were too hard; the ones that are hardest for me, we haven't been playing," he says. "It's songs like *Snow* [*Hey Oh*], and it's not so much the guitar part… but for me, doing that part and the backup vocals along with it, which are very syncopated, that's been difficult. I'm still getting comfortable with it. I don't like playing songs when it's not second nature. So *Snow* is one, and I know it's a big hit, so we have to get it going. Doing the background vocals and the guitar part of *The Zephyr Song* is something I've been working on lately."

If scepticism remains that Josh was a hired gun, it's worth noting the four-way credit split on *I'm With You*. "There's no real rules or anything," he says of the writing process. "We did lots of jamming to write songs and we came up with tons of things. But we were trying to acquaint ourselves with each other musically. John, Flea and Chad had 10-plus years of musical language together that they spoke with each other, which I had to come in and start building. And no matter what, I would never have as much time as those three had together.

"For me," he continues, "some of the new songs are difficult compared to some of the old Chili Peppers songs, because even though I wrote them with the band, I've had nearly 20 years of listening to *Under The Bridge*, whereas I've only had a year-and-a-half listening to *Police Station* or something off *I'm With You*. So even the fact that I was involved with the writing doesn't mean I'm as familiar with the song. Which is a funny thing. Doing some of these *I'm With You* songs [live] has presented a challenge, because trying to achieve all the sounds and tones that I've overdubbed, I wind up doing a bit of tap-dancing on the pedals. And I happen to be the world's worst 'pedal-aimer'. I can be

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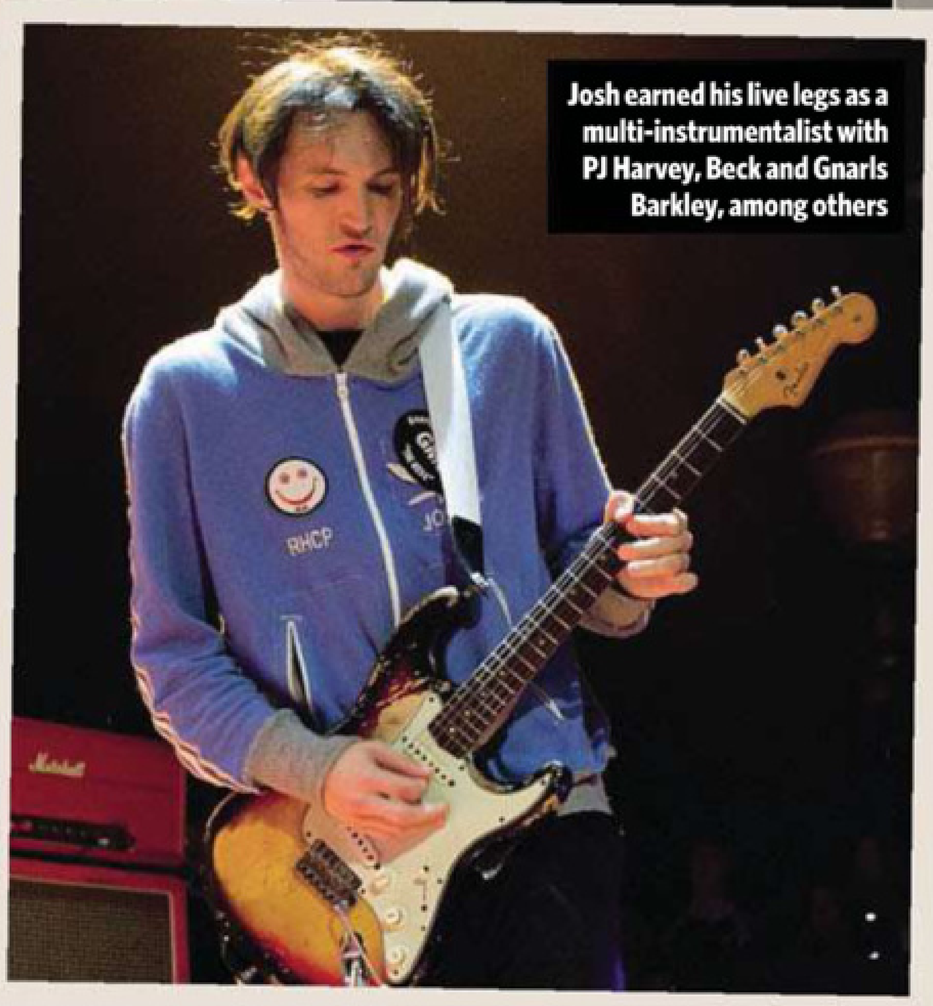
The Chilis were joined onstage by Ronnie Wood at their recent induction into the Rock And Roll Hall Of Fame

Josh: "I love Flea's ability to go from lead to more subdued bass player"



Josh earned his live legs as a multi-instrumentalist with PJ Harvey, Beck and Gnarls Barkley, among others

looking directly at where I'm supposed to put my foot, and I'll still miss!"

Talking gear, then, and live sightings suggest that Josh is running with Frusciante's baton of a 60s Strat. "Yeah, I think the vintage Fender is the perfect starting point to achieve some of the tones that are familiar with some of these songs," he says. "Hillel and John both made use of vintage Fender Strats… I like old guitars [too]. For the Chili Peppers, I've been mostly using three Strats onstage. One is Chad's that I found when we were making the album. It's a '63, and has a really thick neck, which I usually don't like. The other two I have on tour happen to be black-and-white Strats. One's kind of a wacky Frankenstein Strat that played well and sounded good, and then I got one along the way in Stockholm. It's from the 70s and it happens to have the thinnest neck I've ever seen on a Strat, and I really like thin necks – kinda like Jimmy Page's sanded-down neck on his Les Paul. I have a '67 Tele Custom that I sorta inherited from John somehow; it was his back-up Tele. I've got a 335 out with us, and a new reissue Gretsch White Penguin, which is sort of an homage to John's White Falcon.

"On *I'm With You*," he continues, "I used mostly the '67 Tele, Chad's '63 Strat, and here and there, there were a couple of 'junker' guitars, like weird Airlines or Harmonys. The song *Did I Let You Know* was tracked with a 60s Magnatone Tornado. Amp-wise, we usually ran seven amplifiers going through this radial splitter. We were always able to pull up a combination of different amplifiers when I was doing overdubs. We'd sort of throw them all on, then track and see which one sounded good. It's rare there's a single amp; it's usually a combination of a couple. The tracking amps usually are a Marshall Major, which I have on tour: the 200-watt, which John also used. That's the bulk of the tone. I was also using Silvertones. On tour, I have the six-speaker Silvertone. In the studio, I was using the two-speaker version. I used Fender Super Sixes, Super Reverbs. Those are the main ones."

Live, it's another tonal cocktail. "My setup is three different amplifiers running all at the same time. It's a Fender Super Six, a Silvertone >>>

JOINING THE DOTS

JOSH KLINGHOFFER ON HIS AWESOME 'OTHER BAND', DOT HACKER

The Chilis might be the world's best day job, but Josh has the ultimate bit-on-the-side in Dot Hacker: the alt-rock outfit he formed in 2008 with fellow session men Jonathan Hischke, Clint Walsh and Eric Gardner. Debut album *Inhibition* dropped in May, but if you're expecting elasticated LA funk, think again. Dot Hacker is an experimental, rhythm-led, synth-flavoured proposition. "I always like to say the music I'd like to make is somewhere between Pan Sonic and Scott Walker," he told MusicRadar. "But I don't sing anything like Scott Walker. I like really sparse electronics, lush arrangements and interesting chord structures."

Frusciante's '67 Tele got another run-out on *Inhibition*, alongside a Fender Starcaster and Rickenbacker. "I tracked a lot of it with a '62 Jaguar that's kinda my dressing room guitar," he tells TG. "I wouldn't say I have a definitive Dot Hacker amp yet. That Silvertone 212 of the six-speaker one I have on tour with the Chilis, I've used for Dot Hacker before, and that's the one I tracked most of the album with."

Dreamy soundscapes like *Puncture* are heavily effects-driven, and alongside an Electro-Harmonix Holy Grail, Boss DD-3 and Boss DM-2, Josh says the Korg MS-20 Synthesizer is key. "It has a really good filter section, so I would run [the guitar] through the high pass and the low pass filter on that one.

"I've got a lot of newer modular gear as well. Certain songs were run through different filters, reverbs and delays, which were done after the actual tracking and after the pedals that were used for the tracking. But I'm really open-ended at the moment with Dot Hacker."

Dot Hacker's *Inhibition* is out now on Org Music.

Photography: Neil Zlozower/Atlas Icons Noel Vasquez, Michael Loccisano/Getty

ONE BIG MOB

TG'S GUIDE TO RHCP'S GUITAR ALUMNI

DAVE NAVARRO 1993-1998

Ex-Jane's Addiction guitarist Navarro recorded the *One Hot Minute* album, as well as covers of John Lennon's *I Found Out* and the Ohio Players' *Love Rollercoaster* for the *Beavis And Butt-Head Do America* soundtrack. Before Navarro was given his marching orders from RHCP in 1998, he joined Flea as a guest on Alanis Morissette's squillion-selling *Jagged Little Pill*. He's currently playing in a reunited Jane's Addiction.

JESSE TOBIAS 1993

Anthony Kiedes spotted the Texan guitarist in 1993 while he was performing in his band, Mother Tongue. However, a month into Chili rehearsal and writing sessions, Tobias was dropped. He went on to play as a session guitarist for Alanis Morissette and Morrissey.

ARIK MARSHALL 1992-1993

When John Frusciante quit mid-tour in 1992, the Chilis drafted in Arik Marshall to replace him. Arik saw out the rest of the tour and looked likely to become a permanent member, appearing in the videos for *Breaking The Girl* and *You Had To Ask*. The band and Arik seemingly struggled to find chemistry, though, and he was replaced by Jesse Tobias.

JOSH KLINGHOFFER 2010-PRESENT

If you've already read our feature, you'll know that Klinghoffer's career to date is the stuff dreams are made of. High-profile gigs with the likes of Beck, PJ Harvey and Gnarls Barkley prepped him as a touring guitarist for RHCP under the tutelage of Frusciante. When JF bailed for the second time in 2009, Josh Klinghoffer was his logical replacement, and we can't think of anyone better.

HILLEL SLOVAK 1983-1988

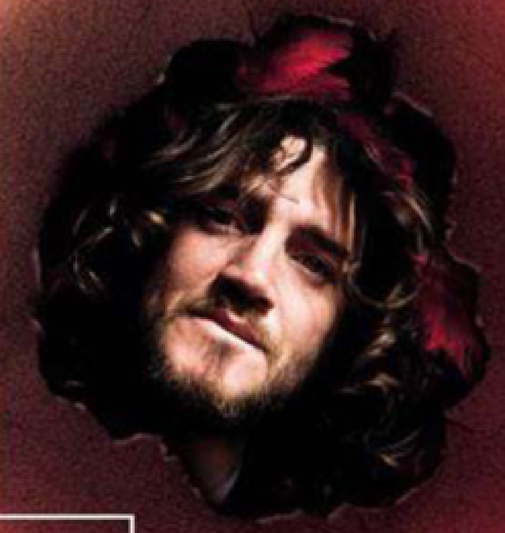
The original Chilis guitarist, Hillel Slovak founded Red Hot Chili Peppers with school friends Anthony Kiedis, Michael Balzary (Flea) and Jack Irons. Slovak briefly quit the Chilis before the recording of their self-titled debut to concentrate on his other band, What Is This? Slovak returned to the Chilis to record *Freaky Styley* and *The Uplift Mofo Party Plan*, but by 1988, Slovak was deep in the throes of heroin addiction, which eventually claimed his life. He died of an overdose on 25 June 1988, aged just 26.

JACK SHERMAN 1983-1985

Drafted in during Slovak's hiatus from the band, Jack Sherman recorded guitar parts for *The Red Hot Chili Peppers; True Men Don't Kill Coyotes* was also included on *The Abbey Road EP*. When Slovak returned, Sherman was out and subsequently went on to record with Bob Dylan and George Clinton, among others. Earlier this year, Sherman made his thoughts on his exclusion from the band's Rock And Roll Hall Of Fame induction public, saying he felt "dishonoured".

DEWAYNE 'BLACKBYRD' MCKNIGHT 1988

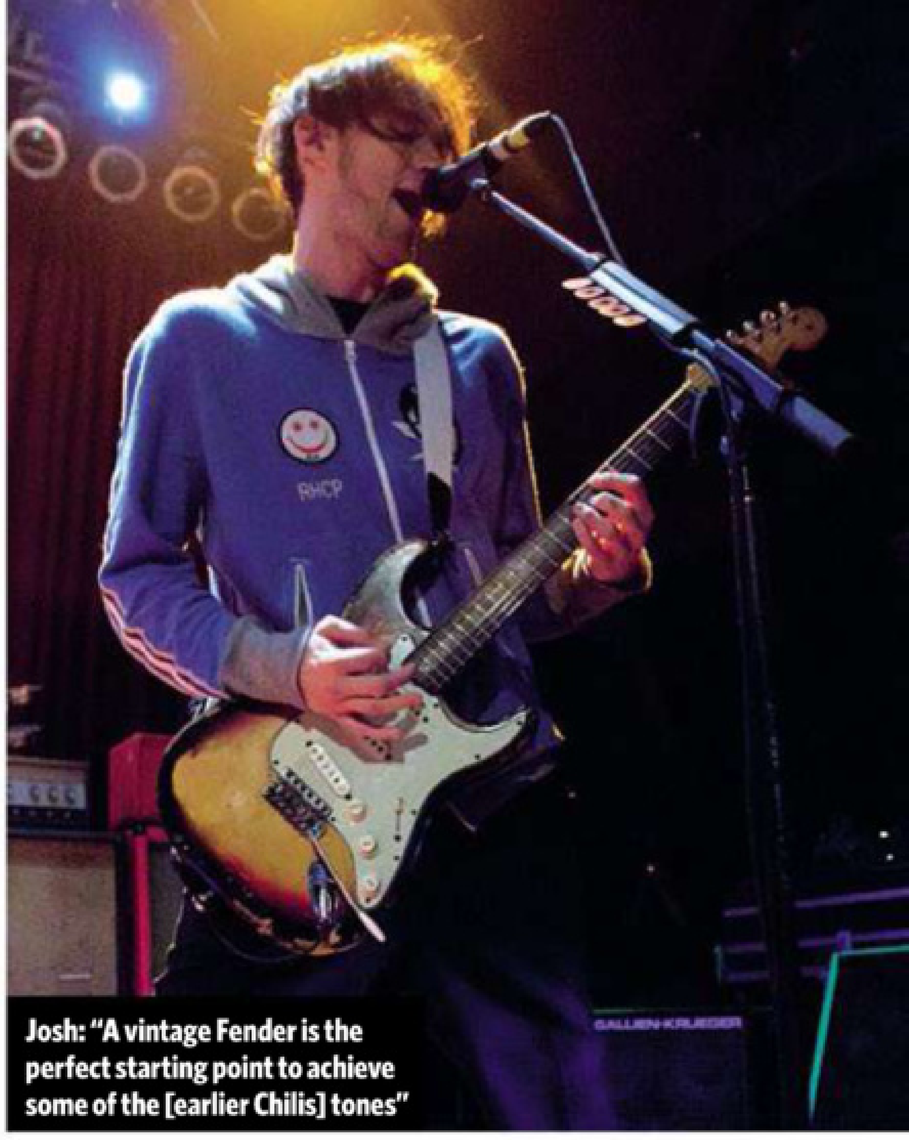
After Slovak's death in 1988, Parliament/Funkadelic guitarist DeWayne McKnight filled the space. His tenure didn't last long, though; before the year was out, he was ousted in favour of John Frusciante.



JOHN FRUSCIANTE 1988-1992, 1998-2009

John Frusciante was 18 when he joined Red Hot Chili Peppers in 1988. Frusciante himself was was a huge fan of the band, and notably Hillel Slovak's guitar playing. He'd learned the band's entire back catalogue, and some thought he even resembled Slovak. Frusciante recorded two albums (*Mother's Milk* and *BloodSugarSexMagik*) before leaving the band during a tour for the latter. Gripped by heroin addiction, Frusciante retreated to his home where he lived reclusively, concentrating on recording his own demos and painting. A television interview from 1994 shows Frusciante looking gaunt and skeletal.

By 1998, Frusciante had kicked his drug addiction, and RHCP had fired Dave Navarro. Frusciante was back in the fold and would go on to release three more albums (*Californication*, *By The Way* and *Stadium Arcadium*), helping to propel the Chilis back to the top of their game, before leaving for the second time in 2009.



Josh: "A vintage Fender is the perfect starting point to achieve some of the [earlier Chilis] tones"

six-speaker, and then a Marshall Major through a Marshall 8x10 cabinet. I've kind of expunged with the 412 [cab] for the moment, so it's a Marshall 810, and we're driving it pretty hard with the 200-watt Major head. They're all on at the same time, and depending on the room, my guitar tech dials a nice blend of the three of them using the John Frusciante amp theory – that you get it as loud as you can without breaking up. Like, right on the verge of breaking up, that's where you get that crunchy tone."

Josh seems less sure about his distortion requirements. "I'm mixing and matching, and I'm not totally settled with what I'm using. But I'm using the DOD – the old yellow [preamp overdrive] that Yngwie Malmsteen used – and I'm using the Pigtronix PolySaturator. And then fuzz, I've been using for solos mostly, [is from] this custom guy out of Cincinnati called Wilson Effects. With my wah pedal, it's the same one that Frusciante used: it's the Ibanez WH10, made in a sh***y plastic case, but it's the greatest wah I've ever heard. I've got tons of other effects – probably too many – and I'm trying to get rid of as many as I can. We started big and are trying to scale down."

Josh's profile, by contrast, is getting bigger all the time. Did your session years prepare you for such a stadium-sized gig?

"Yeah, to a degree," he replies. "Probably positively and negatively. I think of sessions as more of a 'studio thing', but touring with other people prepared me for stepping into a situation live that wasn't necessarily my band. Stepping out onstage with the Chili Peppers for the first time was a crazy thing, but it was pretty crazy to step out on stage with PJ Harvey. Or Beck. Being in other people's bands showed me the most important thing is to be yourself… if the people you're playing with will allow it."

The Chilis have. Kiedis has described *I'm With You* as "a beginning", and whatever you think of this 10th album, you can't deny the veterans have let their new brother stamp his mark rather than ape his predecessors. "How would I compare my playing to John's?" Josh ponders. "I think he's more of a guitarist first than I am.

“On ‘I’m With You’ I used a ’67 Tele, ’63 Strat and some Airline and Harmony ‘junkers’”

Whether it’s guitar, drums or synths, playing music is when Josh is most comfortable

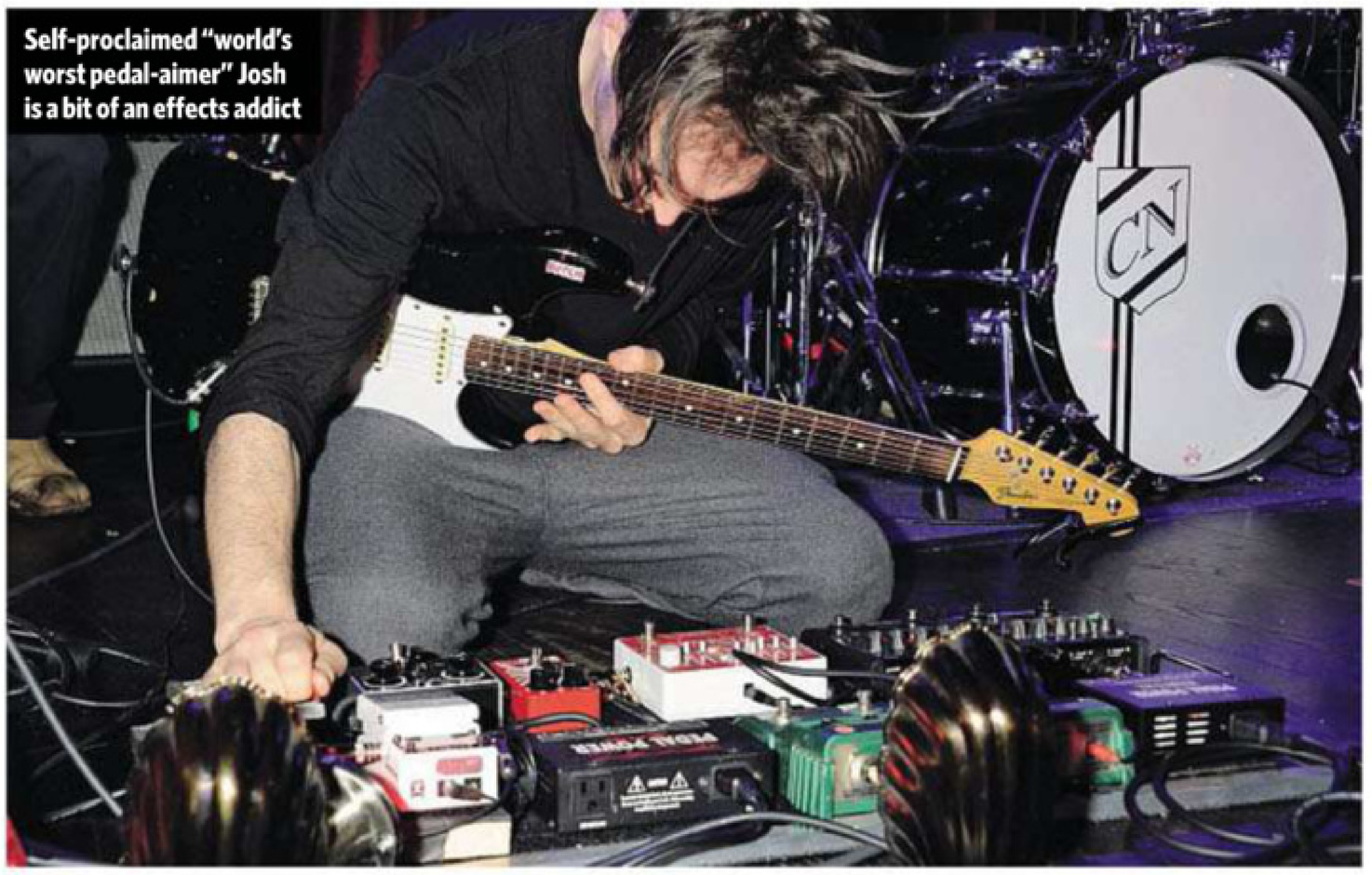
He started playing guitar when he was a kid and devoted himself to guitar. At an early age, he familiarised himself with songwriting, the culture of music, and theory through the guitar. Whereas I didn’t. I was a drummer first. When I became a guitar player, I wasn’t interested in lead guitar playing at all. So John is more steeped in that tradition and more comfortable doing it. I was never interested in being a lead guitar player and taking solos and doing that kind of stuff. I have to in this band, and it’s not something I really enjoy doing!”

Do you think your multi-instrumental skills impact on your guitar work?

“It affects the way I play guitar in the sense that it allows me to think of all the different space a song either needs filling or doesn’t need filling,” he considers. “So the fact I can play other instruments or hear synthesizer sounds allows me to approach the guitar in an architectural or sonic way, rather than simply the techniques. I’m more conscious of other sounds and other people’s rhythms. My goal is to always be ‘at one’ with the song and ‘at one’ with the people that I’m playing the song with.”

On *I’m With You*, he’s done exactly that. Josh Klinghoffer has brought a unity to the Chilis that they’d never have achieved with a faceless session drone or ego-ridden trophy guitarist.

The biggest band in the world has sprouted a new limb, and after pulling off the long shot of replacing Frusciante, it’s a safe bet he’ll have a stormer at this month’s enormo-gigs. “I can’t believe that I’m going to be playing at Knebworth,” smiles the Anglophile guitarist. “I’ve always been a huge fan of anything English, even gone so embarrassingly far as sometimes putting an accent on and trying to lie to people that I’m from there! The only thing I can say to expect is a full, completely committed, rocking Chili Peppers show…”



Self-proclaimed “world’s worst pedal-aimer” Josh is a bit of an effects addict

Photography: Neil Zlozower/Atlas Icons Getty Images (x3)

EVOLUTION OF SOUND

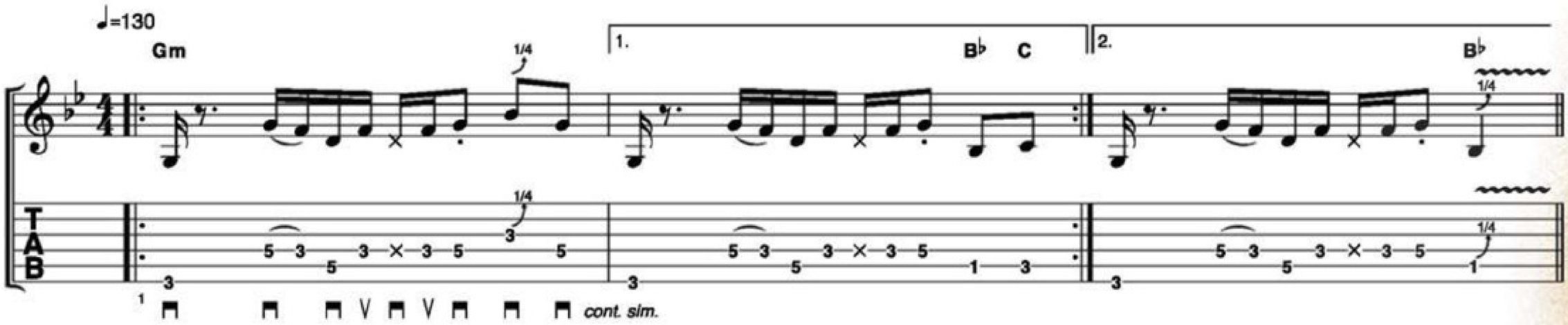
TG traces the Red Hot Chili Peppers guitar sound with the styles of five key players, from the early days of Hillel Slovak and Jack Sherman, through Dave Navarro, to John Frusciante and his replacement, Josh Klinghoffer

LINE-UP changes can signal life or death for a band, but over their three-decade career, the Chilis have bounced back from personnel shifts with a new dynamic and refreshingly accessible sound. Numerous guitarists have stepped in throughout the years to tour and record with the band, but what stands out is how each player encompasses the style of his predecessors while introducing elements relevant to current musical trends.

In the 80s, Jack Sherman and Hillel Slovak established the band's signature funk rock styling while reflecting elements of both punk and contemporary 80s pop. John Frusciante maintained the 'funky punk' vibe into the 90s, but acknowledged the intensity of the hugely popular grunge scene. After Frusciante's first departure in 1992, Dave Navarro forged a more straight-ahead rock sound while identifying with the 90s alternative rock movement. On Frusciante's return in 1998, the band took a more commercial approach with a greater focus on radio-friendly hit songs.

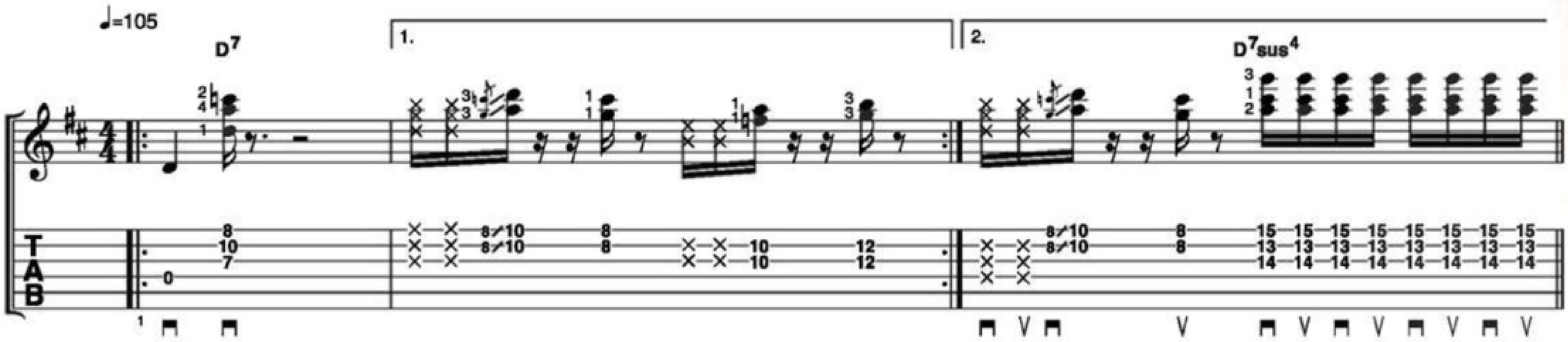
Josh Klinghoffer currently holds the reins and, while maintaining the wide pallet of sounds already established by his predecessors, he regularly delivers textures reminiscent of an aggressive Jimi Hendrix. Check out the tab examples over the following two pages for an insight into how each of these players has developed the Chili Peppers' sound.

JACK SHERMAN



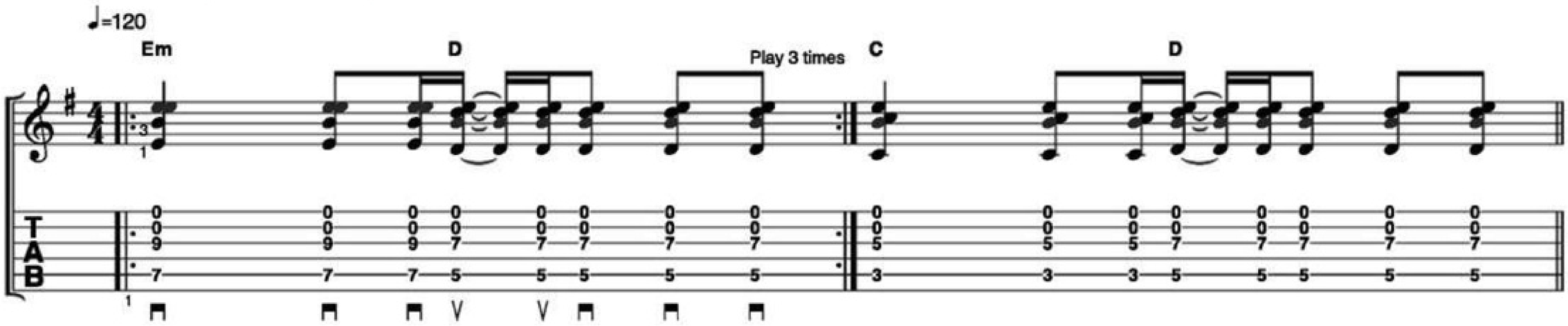
One of Jack Sherman's approaches was to double the bass groove. This adds depth by thickening the arrangement and presents the riff in different registers. Take care with timing by listening to the placement of the bass notes and drum hits that coincide with the guitar phrase.

HILLEL SLOVAK



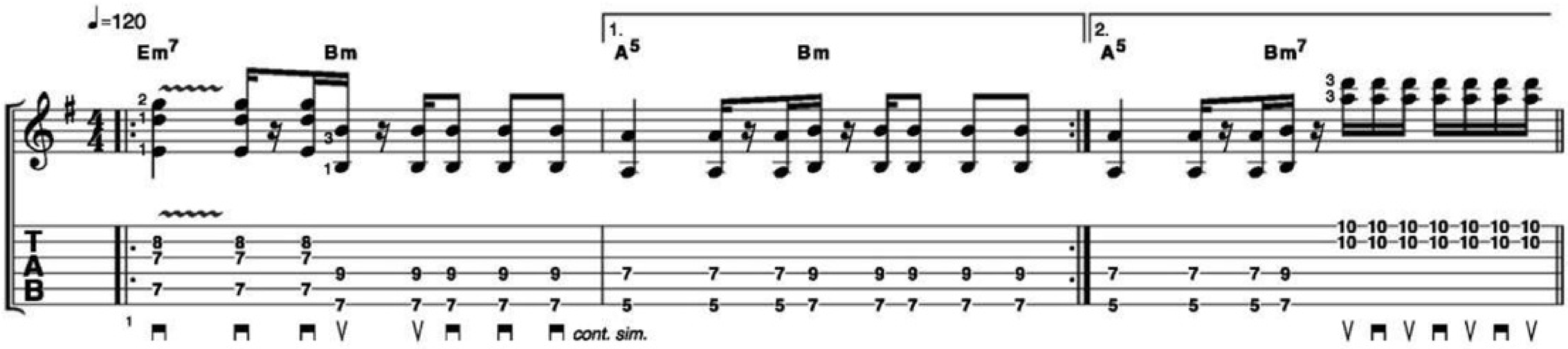
Slovak often presented elements of commercial 80s pop songs through the use of effects on his guitar sounds. Use heavy compression and reverb to recreate the vibe. Make sure you maintain the tempo after the rests – it's all too easy to rush into the 16th note sequences.

FRUSCIANTE (EARLY ERA)



During the 90s, Frusciante introduced a grungy edge by adding intensity to the strumming patterns, often using more drive in the guitar tone and letting some open strings ring against chord changes. Use a decent amount of pick attack and wide strums to emulate the sound.

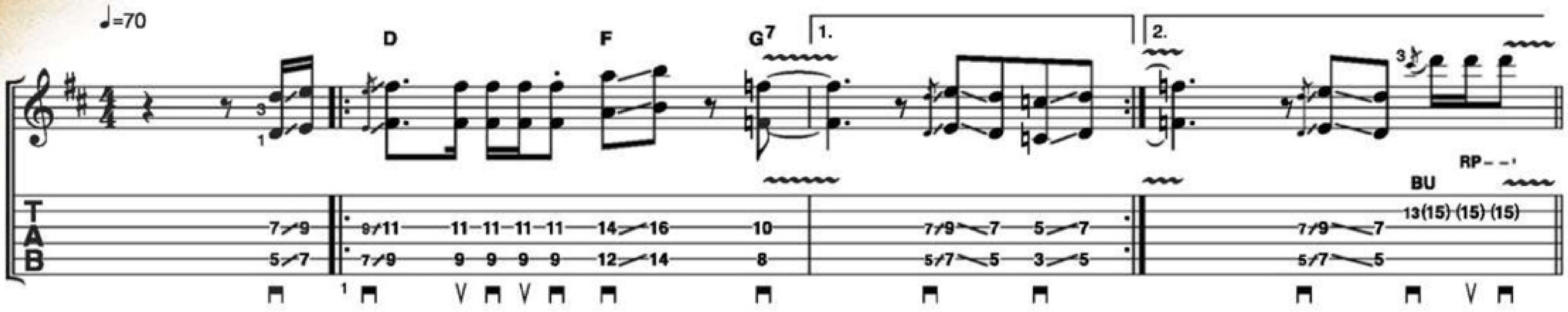
DAVE NAVARRO (RHYTHM)



Navarro adapted the band's sound by introducing a more generic distorted rock tone and less of the dynamic funk nuances of the previous players. For this riff, set your gain higher and keep your pick attack consistently hard. This establishes a thicker and more aggressive tone.

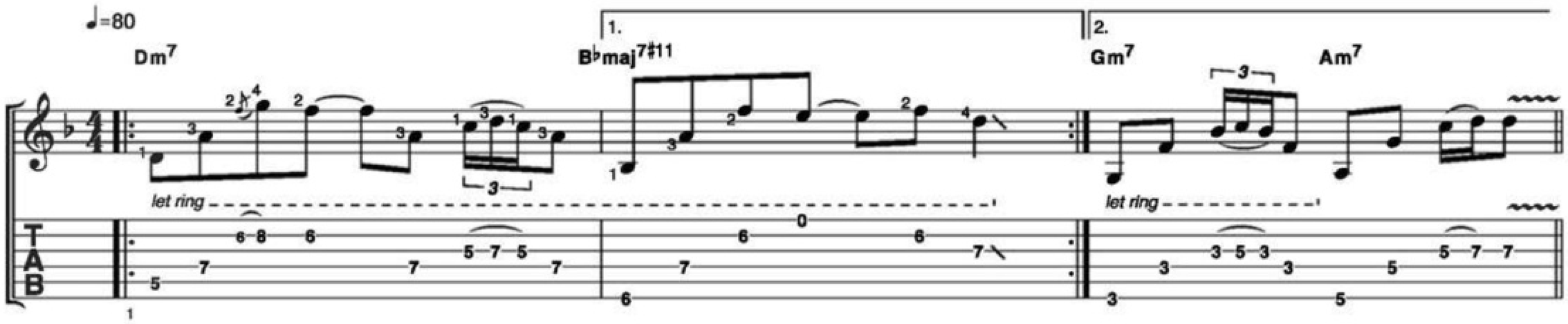
Music and transcription: Jamie Hunt

DAVE NAVARRO (LEAD)



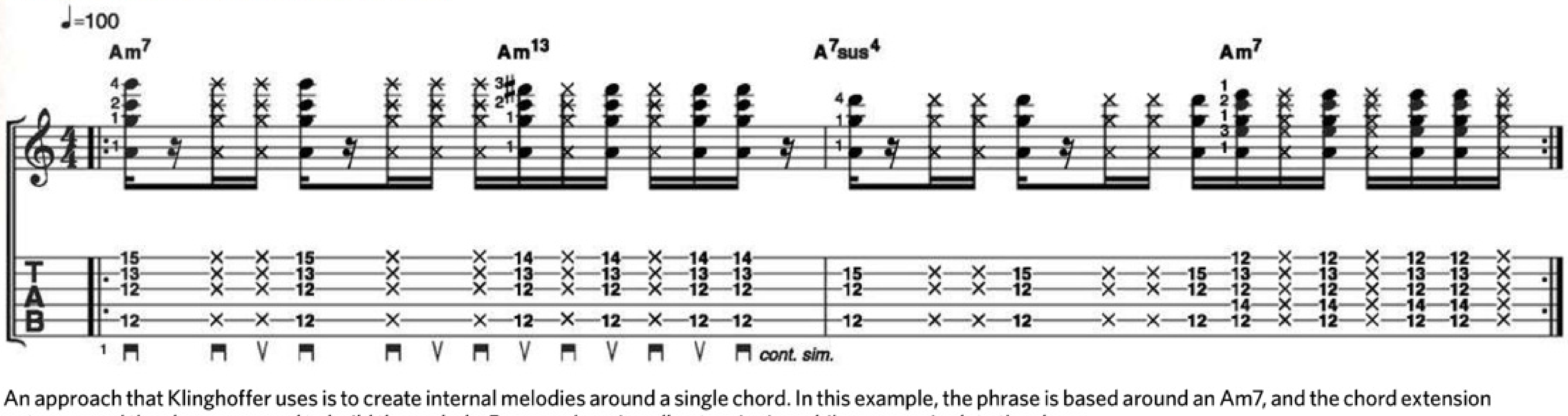
This example highlights how Navarro would bring his alternative rock flavours to the guitar melodies. This lick uses sliding octaves to imitate Dave's vocal-like phrasing, establishing a bright sound with a major 3rd (F#) before switching to a minor 3rd (F), which adds a darker and more sinister edge.

FRUSCIANTE (LATER ERA)



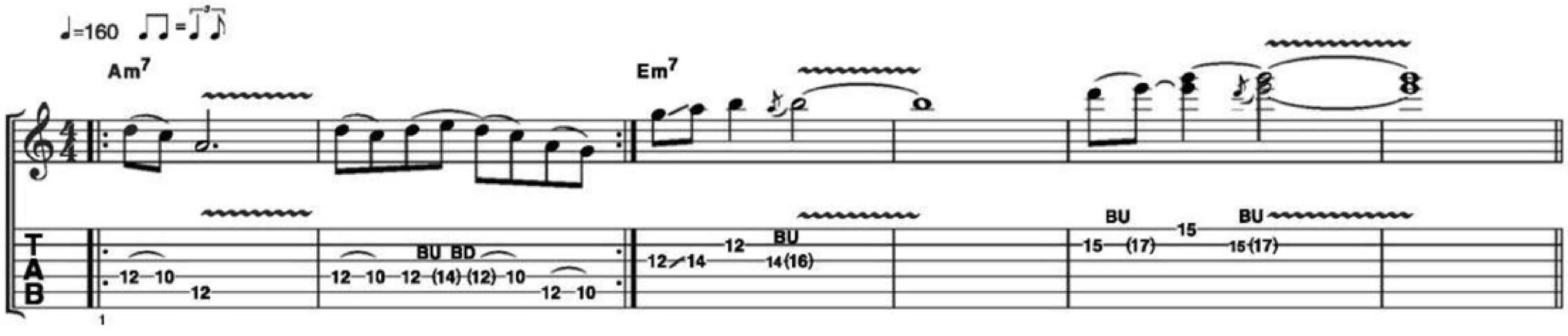
This sparse rhythm part demonstrates how the band's songwriting focus took a more commercial direction, often within a melancholy ballad feel. Get the chords to build by letting the notes ring over each other, particularly while the Hendrix-style triplet embellishments take place.

JOSH KLINGHOFFER (RHYTHM)



An approach that Klinghoffer uses is to create internal melodies around a single chord. In this example, the phrase is based around an Am7, and the chord extension notes around the shape are used to build the melody. Focus on keeping all notes ringing while you manipulate the shape.

JOSH KLINGHOFFER (LEAD)



Klinghoffer's lead style is not only reminiscent of Hendrix in his note choices, but also in his use of effects. His lead tone often consists of distortion, delay, wah-wah and a Dunlop Rotovibe. Focus on playing behind the beat for a relaxed, laid-back feel.

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IS THE DIGITAL AXE ABOUT TO FALL ON THE FAITHFUL OL' GUITAR AMP IN METAL?

TG MEETS TESSERACT'S GUITAR DUO IN THE REHEARSAL ROOM AS THEY SWITCH FROM VALVES TO DIGITAL

WE heard a lot of metal albums last year, but Tesseract's debut, *One*, stands out, a truly progressive gem from an ambitious band already outgrowing the 'djent' tag.

The UK's most promising metal band have been going through some big changes since we last caught up with their guitarists James Monteith and Acle Kahney when they were on tour with Periphery back in issue 214. First, vocal dynamo Dan Tompkins has departed to be replaced by the equally versatile American, Elliot Coleman. Over on the guitar rig there's been a big shift: James and Acle are wholeheartedly embracing the digital modelling world by using Fractal Audio Systems' Axe-Fx Ultra exclusively live for their tones and effects.

You've probably seen a lot of guitarists in this magazine name-checking the processor because Fractal Audio System's Axe-Fx original, Ultra and II models are a striking development in the world of guitar. The small US company's amp modelling preamp and effects processors are leading the charge in tipping more and more professional touring musicians over the edge to sell their amps and enter the ever-evolving world of simulating the organic feel of a throbbing valve amp, digitally.

So, is this the holy grail of guitar tone? And what is it really like for a player to switch from an amp to a modeller live? We headed to Tesseract's rehearsal room in the rural wilderness of Berkshire as James and Acle find out that the valve vs digital debate isn't so clear cut after all…

What was the deciding factor in switching over to digital modelling live?
Acle Kahney: "It was just so much easier to have it all in one unit. It was frustrating on the road having to use rental gear overseas and losing that consistency in our sound as a result. Especially when we played in India – our whole set was like, 'Buzzz!'"
James Monteith: "In India, we had a different amp every night – one night it was Marshall JCM 900s, which actually sounded really good, then we had Peavey 5150s another night, then Mesas the next. Every night we were tweaking to try and get it right."

You have both used Axe-Fx processors before but never solely in a live context. So what did your rigs consist of in the past?
Acle: "We used [Line 6] PODs at one point for the clean sounds and lead sounds, with a MIDI A/B to switch to amps, too. I used a Mesa/[Boogie] Dual Rectifier and James used a Triple Rectifier for our rhythm sound. Then I got an Axe-Fx processor and I would use that for the clean sounds, again using a MIDI A/B to switch between the two.

"We didn't use the Axe-Fx for overdrive when we made *One*, either – it was all POD with Axe-Fx for some of the clean sounds, a mixture of the two. Now it's all Axe-Fx live and it's a lot easier. Less things to go wrong!"

Periphery's guitarists use Axe-Fx exclusively and even go direct through the PA with it live. Did touring with Misha Mansoor and co influence your approach?
James: "To be honest, I think it would be amazing to play without cabs. Good for roadies… Well, good for us anyway, because we carry our own gear! But, if anything, touring with Periphery in Europe strengthened my concerns about switching to Axe-Fx… Apart from Meshuggah, I'd never heard [modelled] rhythm sounds direct to the PA live that sound quite as good as real amps."
Acle: "Maybe it's because Meshuggah's music is so mechanical, so precise, that they sound awesome. Not to take anything away from bands that are using Axe-Fx and going direct through the PA – and loads of people are now doing it – but there's a lack of warmth, and a lack of cut maybe. That's why we're going through the power amps with them. [The duo are currently using their Axe-Fx units through a Mesa/Boogie Dual Rectifier and Engl Powerball as power amps, but hope to upgrade to Mesa/Boogie 20/20s.]

"It's the best of both worlds – you get the Axe-Fx but you're still getting a bit of valve tone and a loud amp behind you which I like."
James: "I actually bought Misha's Axe-Fx Ultra from him when he upgraded to an Axe-Fx II. >>>

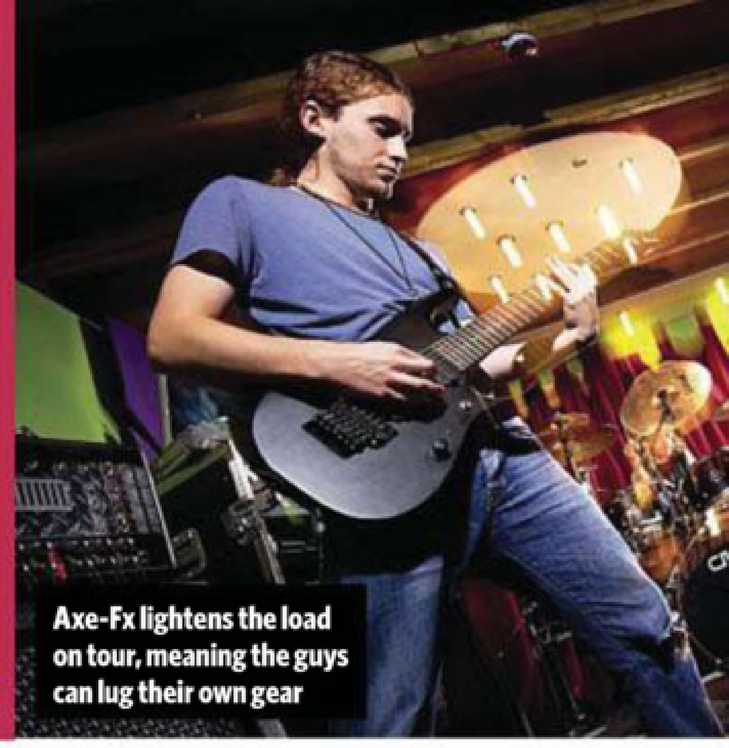
James' Axe-Fx goes through an Engl Powerball (Acle uses a Mesa/Boogie Dual Rectifier) to act as a power amp

2012: A FACE(BOOK) ODYSSEY

HOW TESSERACT'S SIXTH MEMBER, HAL, REPLACES THEIR PEDALBOARDS

Live, Tesseract play to a backing track supplied by Cubase running on the trusty laptop they call HAL. The track ingeniously activates and deactivates the Axe-Fx's patches, meaning James and Acle never have to worry about any MIDI pedals. "It's a MIDI track with the changes on," explains Acle, "as well as a click track for Jay [Postones, drums] that also has our monitored rhythm guitars for him. All the overdrive and clean patches change as the song goes – the Axe-Fx is plugged into the audio interface, which is in turn plugged into HAL. It was quite weird for us at first, but it's great now as we don't need to do any tap dancing with pedals."

So how does hardworking HAL enjoy life on the road when he's not onstage? "He's relegated to Facebook-checking duty," laughs James.


Axe-Fx lightens the load on tour, meaning the guys can lug their own gear

Acle with HAL, the brains that provides backing tracks and controls Axe-Fx onstage

But in terms of going direct to PA with it, I think it might just be that he likes different sounds. I love the Axe-Fx's rhythm sounds through the power amps, though. They sound found far better than anything I've got through a conventional power amp. It's really tight, and really consistent."

Have you made the switch completely to Axe-Fx in the studio, too?
Acle: "I've started to but it doesn't seem to gel quite right. We're in the middle of recording something with the Axe-Fx at the moment, so we might get something magical out of it. I'm constantly tweaking and tone-hunting. For recording, it sounds nice and 'real', but I just think I'm too used to using a POD. I know that sounds ridiculous [laughs], but it just works for what we're doing."

Can you explain the process of transferring your valve amps' tones to the Axe-Fx?
Acle: "I've been using it for four years and I'm still tweaking! For the cleans, it was easier – just start off finding the nice glassy, smooth crystally sound. I think there's a model called USA Clean, which is Fender-y sounding. And you can have two amp models running in parallel with each other – I have FAS Modern and the other one is the Recto New for the rhythm sound. But the big trick is to not have any cab simulator activated, then you can get a nice high-end, shimmery presence to the clean sound as well. So I turned the cab sim off. Then I went about adding the stupid amounts of reverb and delays to it!

"For the rhythm sound I looked at it like I did with the old setup; I had the amp models and then put an overdrive effect in front of it to tighten it up with a pre-EQ, too, cutting out the low-end then boosting with some gain. I'm running the amp models in parallel. It'll probably change in six months' time and I'll make some new patches! I've transferred those patches onto James' Axe-Fx with a mini USB.

"You can get great sounds out of the Axe-Fx in a short amount of time, but it's the same as with anything – the more time you put into it, the more you'll get out."

Do you think you have to slog it out on the gig circuit to really appreciate this unit?
Acle: "I've used it for a long time with this band and recording others and now gigging with it."
James: "I think to get the most out of it you have to have developed a bit of an ear for what sounds good and what doesn't. When I first started playing guitar and I got some pedal with a crap delay – I thought, 'This is the best-sounding thing ever!'"

Did you use it for your new acoustic EP, *Perspective*?
Acle: "It was a mix of an Avalon [VT-]737 preamp, SoundToys EchoBoy plug-in and the Axe-Fx Ultra for recording the acoustic guitars on the EP. The Axe-Fx was used simply for subtle compression and for ethereal-sounding reverb, and the EchoBoy was used for the delay, because it's great for producing trippy-sounding tape delay. When I wasn't using effects, the guitar would go through the Avalon. I also used my Mayones Regius guitar [pictured] for a couple of lead tones going through the Axe-Fx."

What was it like revisiting the songs from your debut on the *Perspective* EP with your new singer, Elliot?
James: "Approaching the songs acoustically with Elliot was surprisingly easy as he has a very soulful side to his voice, which immediately brought something new and exciting to the mix. We had actually been jamming the tracks acoustically before he was in the band, so it was simply a case of him putting his voice to the music."

Artists can share their signature sounds with fans through the Axe-Fx online community – do you prefer to keep yours a secret?
Acle: "I remember Fredrik Thordendal [Meshuggah] sent me his cab impulse setting a while ago. I tried it out and it sounds awesome; I think it's based on one of his Marshall 1960 cabs. He said, 'It sounds good but it's what you do in the middle that counts'. Goddammit, that's the secret bit!"
James: "Part of it is the patch, but then part of it is how you play through it as well."
Acle: "Tone's in the hands, too!"

Photo Credit: Dennis Gonia

"I love these strings. They feel great, and still sound really good after a bunch of shows."
- Gus G

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SPIRIT

Interview: Matt Frost **Portrait:** Hank Widick

OF '79

When the time came to cut his fifth album, *What Kind Of World*, part-time Raconteur, celebrated singer-songwriter and record producer Brendan Benson indulged his love affair with vintage recording at Nashville's analogue Mecca, Welcome To 1979

You may know Brendan Benson from his meeting of rock minds with Jack White in The Raconteurs, or even his solo work, but there's much more to him than that. Brendan is a Nashville-based producer with an old-school approach to recording guitars. Working out of the vintage haven that is Welcome To 1979 studios in Music City, he explains why a mix of the old analogue techniques with digital technology has given him the best of both worlds on his new album.

How far does producing records by other artists help inform your own writing and playing?

"I think I've gained a lot of perspectives on things and learned about what's important. For me, the recording process is a big deal and has been since I started making my own demos at 15 or 16. What I notice when I'm producing is how important the song is. I work a lot with Chris Mara [owner of the Welcome To 1979 studio], who is a great engineer, so it's a great team and I like taking my hands off the faders and just listening. That's my new trip right now, which sounds kind of silly because it should always have been my trip. But yeah – it's just all about the songs!"

How did you end up working at Welcome To 1979?

"I met Chris Mara a couple of years back when I needed to transfer some one-inch tape to digital and the only guy in town with a one-inch eight-track was Chris. As it turned out, he was also using old MCI gear – tape machines and a console – and I was like, 'Gee, this is funny because I have all the same stuff!'

"We also decided to move my gear into '79, because when I moved to Nashville, I just put all that stuff in storage. Now all my amps, microphones and guitars and stuff like that are available to his clients and, in exchange for that, I have this little writing room at the studio. It was like a mutually beneficial thing… and when it came time to make my record, there was really no question as to where I'd make it."

What's it like at the studio?

"I have just fallen in love with the studio. It's a great vibe here and it's really funky. It's an odd building for one, and it's a strange layout for a studio. The main tracking room is downstairs and the control room is upstairs. The studio, honestly, is probably less than ideal for a lot of people, but I like the limitations and the weird things you have to work around. Also, [Chris Mara] has got everything as if you were just stepping into 1979, with tacky furniture and tacky pictures on the wall, so it's also fun."

What are the benefits of recording guitars to tape?

"It's not until the end, I think, that you can really hear it. When I got my tape machine

>>>

Welcome To 1979, the analogue studio in Nashville, houses a host of tape machines and vintage gear

Brendan in the studio with fellow tape fanatic, Chris Mara

for the first time, I was really excited because I hadn't heard one-inch eight-track before. I probably recorded an acoustic and a vocal, and I played it back and I was like, 'Hmm, I'm not hearing it, I don't get it'. But I added some more stuff to the song and by the end I could hear it.

"You've got to fill the tape up and then it lives and it breathes. With digital, I don't think you really hear that. It's just like an exact snapshot – a copy or a replica of what you've done – and it's a little bit lacklustre."

Would you say there's a strong pro-analogue movement in Nashville?

"Yeah, I think so and it feels like it's everywhere, too. I'm so glad because I've been waiting for it to happen and for something to give. It's funny, actually, because I would venture to say that the reason it's popular in Nashville is because of Chris Mara – and clients have not recorded here for that reason! There is a Pro Tools rig but he hides it away when people come over and see the studio. They say, 'Where's your Pro Tools rig? Where's your computer screen?' and he's let those clients go. Chris has got six or seven tape machines here and he's also kind of the tape guru around town. He restores tape machines and sells them."

What's your perspective on the analogue vs digital debate?

"Well, I think that there's no question that analogue sounds better, but for someone like me – a solo artist – Pro Tools is a very, very handy thing for writing and for demoing stuff. It's quick and it's easy, but when I'm going for masters, then I want to cut on tape.

"I recently came across a really cool thing that's the best of both worlds. It's called CLASP [Closed Loop Analog Signal Processor] and it's this box that essentially calculates the distance between your recording head and your playback head on your tape machine and snaps it all into a digital file, but you lose none of the warmth of the tape. That's how I did my record. We were always recording onto tape but it was going directly into Pro Tools and, [with CLASP], no transferring was needed."

How did you approach the recording of your new album, *What Kind Of World*?

"I got Joe Costa to engineer it. We just flew by the seat of our pants. There wasn't much of a plan except for cutting everything as live as we could with these two different bands I had. We all recorded in the same room at the same time, but obviously with the louder stuff, the amps were isolated – I can't even say 'iso-boothed' because there are none here, there's just different rooms. I think the record's probably 80 per cent live but I can't help myself! When we stopped recording, I still went to town trying different things [including guitar overdubs]."

Did you use a lot of vintage amps and guitars for the album?

"I think a lot of [the sound] came from my guitar collection and my amp collection, which is pretty unique. I have an old early-70s Telecaster that I used quite a bit and then a 1965 Epiphone Casino, which I used a lot. I have this Trussart 'Tele'[-style guitar] that's really cool and sounds great. Then I used my 1959 Guild Aristocrat a lot and that's my favourite guitar ever, actually. I also used a Bill Nash 'Tele'[-style T guitar] on some stuff. Gibson were kind enough to give me a new J-45, which sounds great, and I've got an old Gibson Country Western, which I played a lot. I used mostly Supro amps, various little ones and big ones, and also a Fender Bandmaster that sounds really good."

> "You fill a tape up and then it lives and it breathes"

What about microphones?

"The guitar amps were usually mic'd with a [Shure] SM7 or sometimes with condensers. I always like that on guitar amps, like a [Neumann] U 47 or something. The acoustic guitars were probably mic'd with [Neumann] KM 84s. I have a really nice pair of vintage KM 84s and they sound great."

What are your guitar-recording tips?

"I learned about recording from a good friend of mine and he would just would say, 'Start simple!' Start with a microphone, a mic-pre and a compressor and don't use any EQ. Hear how compressors and mic positioning and mic placement can drastically change the sound. That's EQ right there! That'd be my tip – just start simple, then start adding things and it's always surprising what you can achieve."

***What Kind Of World* is available now. Check out www. brendanbenson.com for more information.**

STEADY AS HE GOES

CAN WE EXPECT THE RACONTEURS TO RETURN?

The Raconteurs – Brendan Benson, Jack White, Jack Lawrence and Patrick Keeler – have pretty much been on hiatus since 2008, although the band did play a few US shows towards the end of 2011. Can we look forward to more Raconteurs activity in 2012? "Well, no news as of yet," Benson tells us. "I mean, right now Jack has just finished his solo record and I've finished mine, so we're going to go out and support those. And I know The Greenhornes [Patrick Keeler and Jack Lawrence's band] have been doing a lot of shows recently and are having some nice success. The Raconteurs is all about timing and – when or if the timing is right – we'll do it again, but right now we've all got other things going on."

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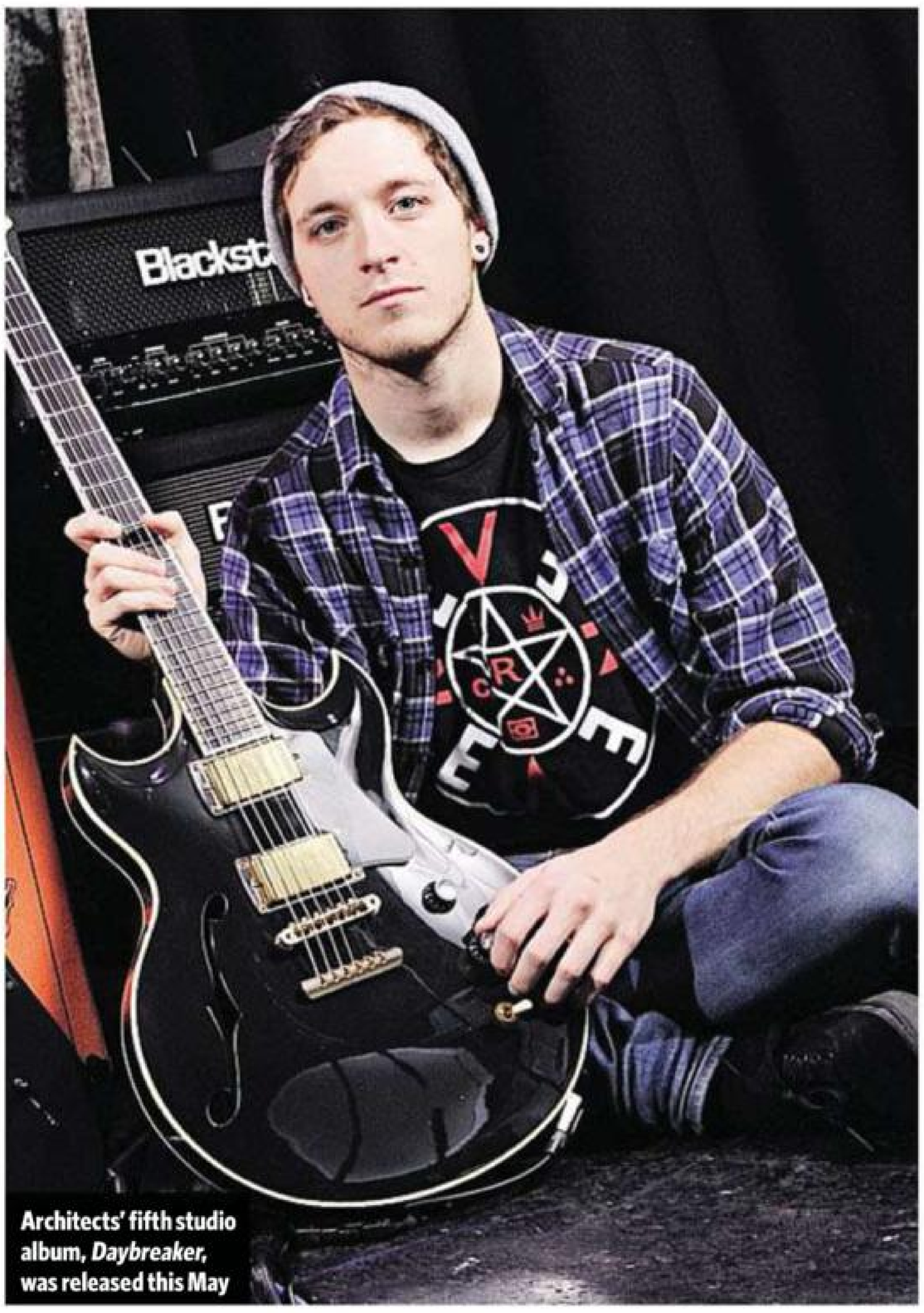
Words: Chris Barnes **Photography:** Joby Sessions

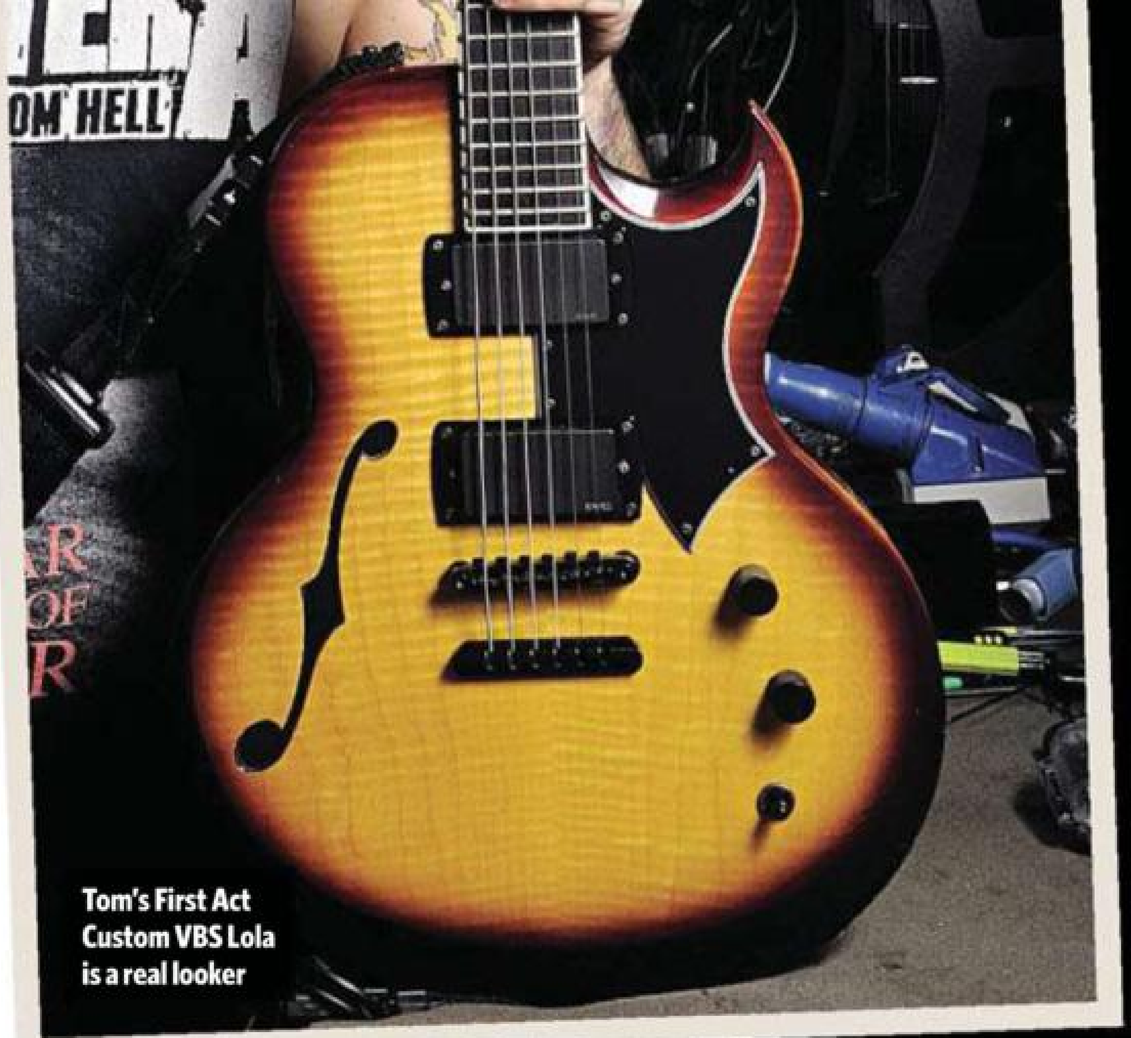
RIG TOUR

TOM SEARLE
ARCHITECTS

Discover how the Brighton tech metallers produce their earth-shattering sound



Architects' fifth studio album, *Daybreaker*, was released this May



Tom's First Act Custom VBS Lola is a real looker

LTD MH Series

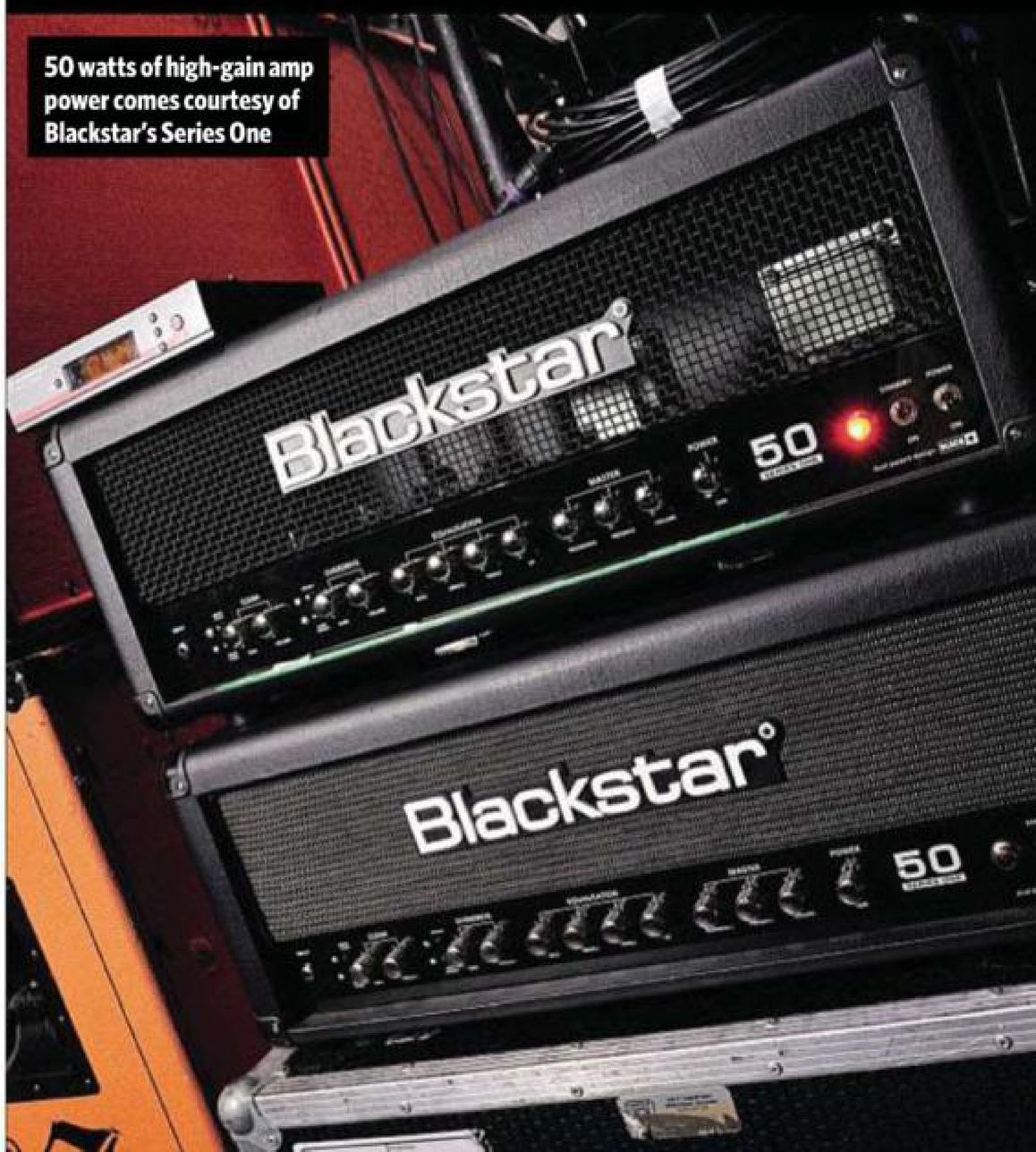
"I use it for our lower tunings. For some of our songs we drop to G#, which is obviously a logistical nightmare. I bought it when I was 17 years old. It has EMGs and a mahogany body. I'm not someone that has lots of guitars. I use what's there and it works."

First Act Custom VBS Lola

"It's a semi-hollow body. I wanted it for the way it looked. It has EMGs in it – they're high output and we're a heavy metal band, so we need a lot of gain. I did go through a stint where I bought a Tele and a Strat. I used the Strat on our last record for some parts – I was desperate to get it on there – but it just doesn't work for our band."

Blackstar Series One

"I get on with these amps very well. I've used the Series One, the 100, the 200 and the 50. I'm on the 50-watt now. It sounds f***ing amazing. It's high-gain, but you don't lose definition. It doesn't sound digital or too processed."



50 watts of high-gain amp power comes courtesy of Blackstar's Series One

When Tom goes beyond .060s, the machinehead has to get a drilling!

Guitar tech, Vman, makes sure all the gear is in top condition before the shows

Dunlop custom strings

"We have a deal with Jim Dunlop. They kindly make us custom strings. When we drop down to C# we're on .011 to .060, then on G# it's .011 to .070. We liked the Zakk Wylde GHS Boomers – they were .011 to .060s but they stopped making them. When we got a deal with Jim Dunlop we asked if we could get them. We have to drill the first machinehead to make sure the .070 fits through it!"

Effects pedals

"Right now I have the Boss DD-6 delay and RV-5 reverb. I bought the delay pedal when I was 15, secondhand from a transvestite. I use an [Ibanez] Tube Screamer, but in terms of proper effects, that's it."

Effects loop

"I can't stand it when people don't put their pedals through the effects loop. That might seem obvious, but I definitely see guitarists not using the effects loop. Especially their reverb pedals. It doesn't sound like reverb if you don't! We played this show years ago with Sylosis. I had always battled with loads of noise and feedback, then Josh [Middleton] the Sylosis guitarist said to me, 'Have you heard of these things called noise suppressors?' You mean I can play without all this noise? No-one had told me! It seems obvious to me now."

Van Damme cables, Neutrik jacks

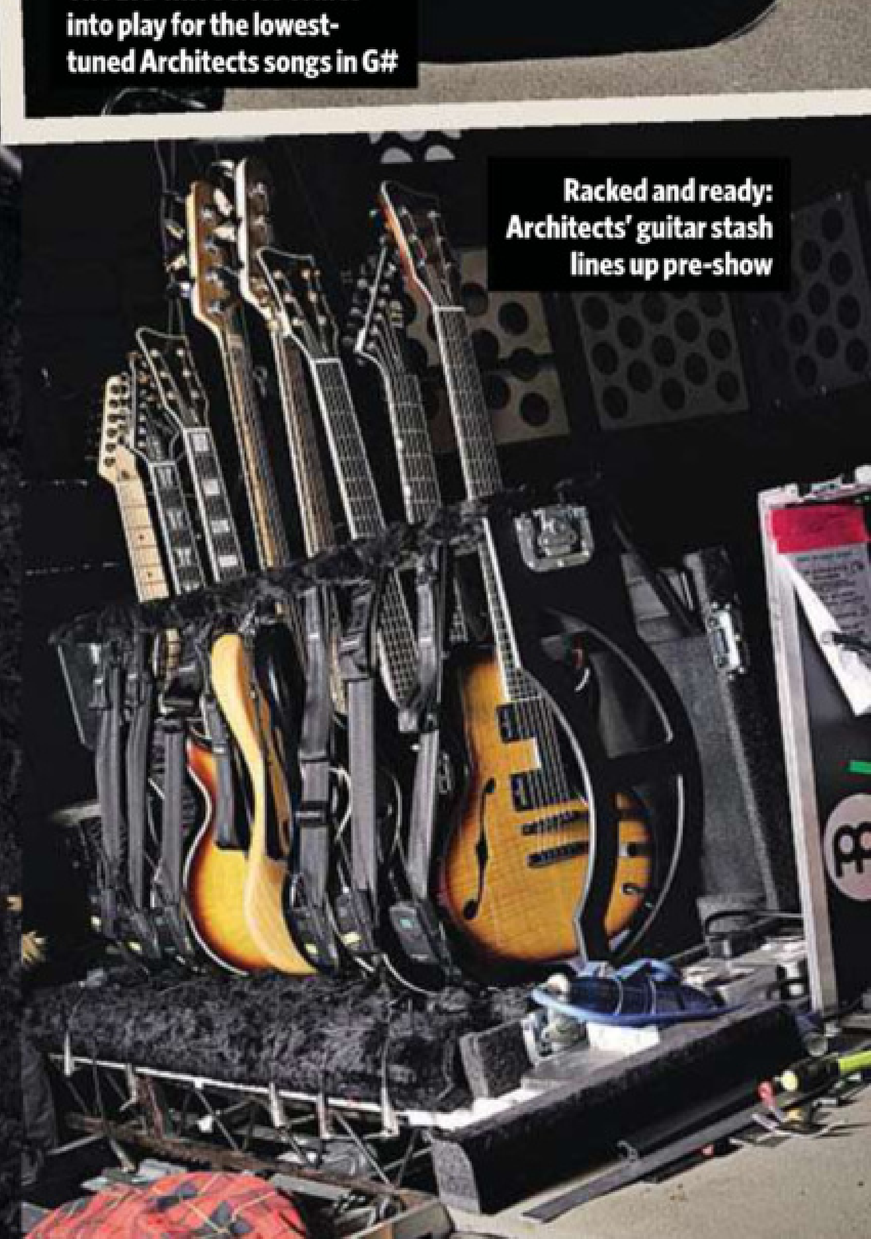
"Our tech Vman [Alessandro Venturella] makes all of our cables with Van Damme cable and Neutrik jacks. It's a lot easier for him to make them, and for him to give us the guarantee that if it breaks he can make us new ones."

Dunlop Jazz III XL picks

"I use Jazz III XLs. I was using Jazz III Max-Grip, the same as Tim [Hillier-Brook, ex-guitarist], but I've got a dreadful habit of cutting my finger all the time. It goes through strings so badly when you get blood on them every day. I got the bigger ones and I love those picks."

The LTD MH Series comes into play for the lowest-tuned Architects songs in G#

Don't speak to Tom unless you use the effects loop!



Racked and ready: Architects' guitar stash lines up pre-show

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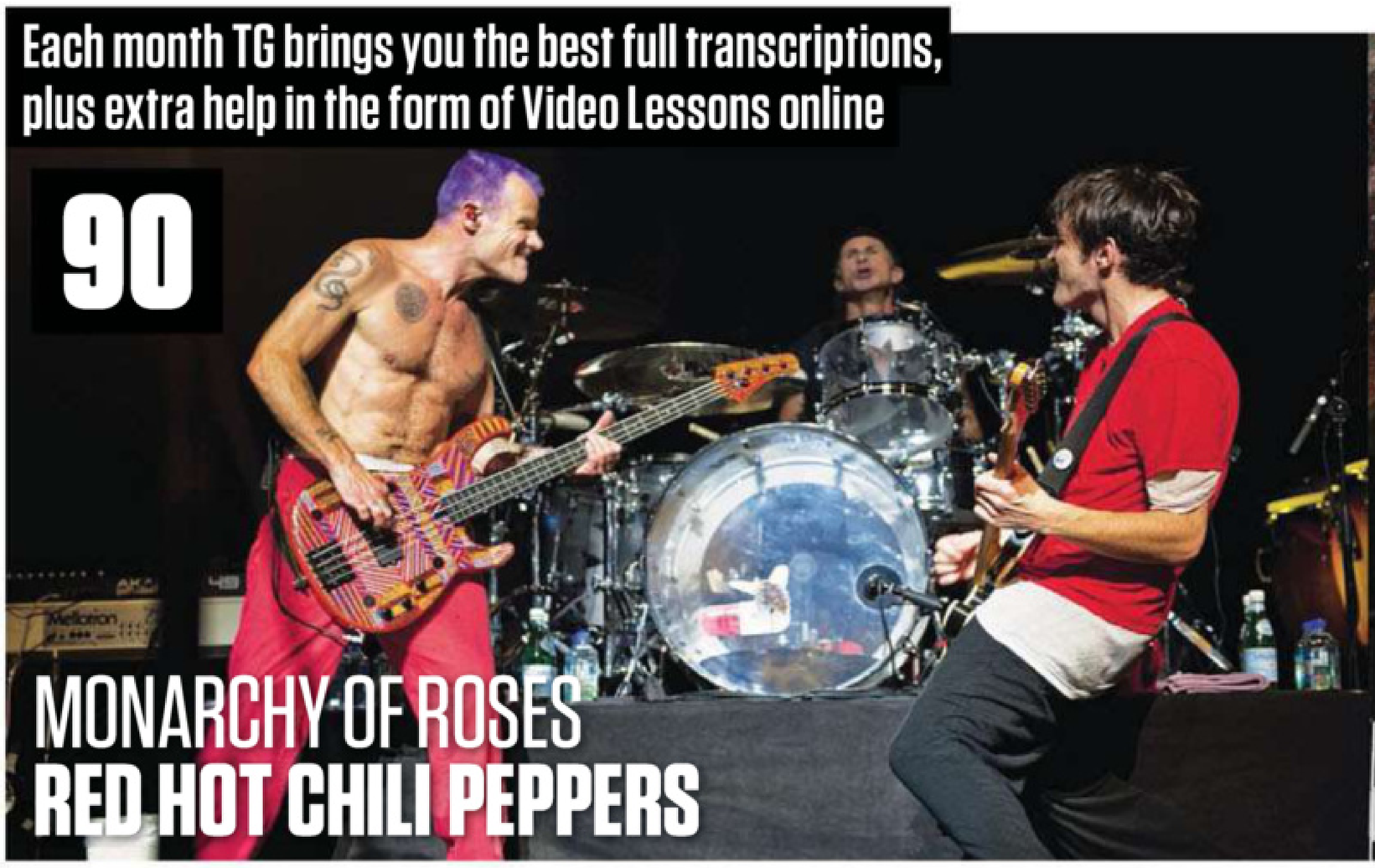

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MONARCHY OF ROSES
RED HOT CHILI PEPPERS

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SYMPHONY NO 5 (1ST MOVEMENT)
BEETHOVEN

82

BRING IT ON HOME
LED ZEPPELIN

Photography: Kevin Estrada /Retna Ltd/Corbis Jorgen Angel_Idols **Illustration:** Jago

AS a guitarist, you're probably used to emulating other players. However, it's a big ask to take on guitar duties in a band who have played together for nigh on 30 years and recorded albums with four other guitarists. This is what Josh Klinghoffer faced when he joined Red Hot Chili Peppers officially in 2010 – and you can read about his experience in his own words on p.60.

To tie in with our interview, we've profiled the styles of the guitarists whose shoes Josh is filling. You may be familiar with Josh's most recent predecessor John Frusciante, but Jack Sherman and Hillel Slovak developed the band's raw, funky sound in the early days, and Dave Navarro took a more alt rock approach in the 90s.

If you'd like to master Josh's own style of playing we've transcribed *Monarchy Of Roses* – the opening track on the band's 2011 album *I'm With You* – on p.90. It's a mixture of styles; the Sabbath-like powerchords and Hendrix-esque feedback of the verses climax in a chorus of disco-style 16th note rhythm playing.

Of course, the album has been out since summertime last year, but during this month's repeated listens I was reminded just how much impact Klinghoffer has had on the band's sound. His effect-heavy style has steered the band into new sonic territory, but with a definite homage to the playing of his predecessors, too.

Chris Bird Music Editor

Our labels explained

FULL TAB

OUR Full Tabs are transcriptions of your favourite songs, laid out in extra-wide pages of tab for the ultimate reading experience. We also offer extra help with tricky sections.

VIDEO LESSON

OUR Guest Lesson and Get Your Grades! tutorials feature extra help in the form of Video Lessons on our website. Visit totalguitar.co.uk/video whenever you see the orange Video Lesson logo in the magazine.

STRUM ALONG

SOMETIMES you just want to nail the chords and strumming patterns of your favourite song then sing along. Strum-alongs help you do just that. Plus, we tab the best bits!

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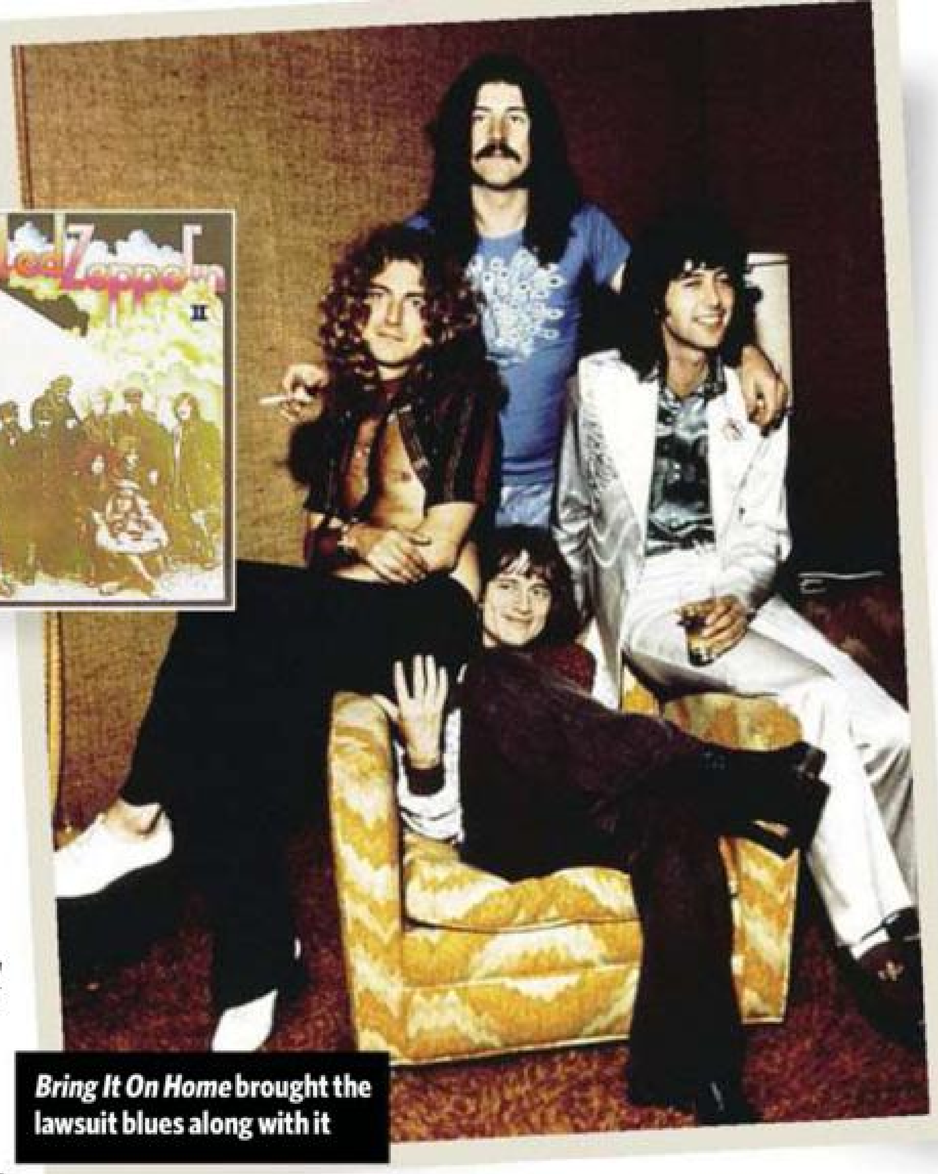
FULL TAB

LED ZEPPELIN

BRING IT ON HOME

In October 1969, the band unleashed their sophomore long-player, *Led Zeppelin II*. We dig into the story behind the legendary album and the ballsy blues swagger of its closing track

stormags



***Bring It On Home* brought the lawsuit blues along with it**

WHEN it comes to defining years, 1969 is a standout in Led Zeppelin's history. It was only in October '68 that Jimmy Page had adopted the Zep moniker for his new band, who had briefly been treading the boards of Europe as The New Yardbirds, dutifully fulfilling contractual negotiations for the legendary R&B outfit from which the new heavier line-up had emerged. But within the space of just 12 months, drummer John Bonham, bassist John Paul Jones, vocalist Robert Plant and axe god Page had recorded and released *Led Zeppelin I* and *II* – two of the greatest rock 'n' roll records of the era – and duly cemented themselves as the Brit kings of heavy. Despite further lukewarm reviews from both the UK and the US press, *Led Zeppelin II* soared to the top of the album charts in both territories and the 1970s was now Zep's decade for the taking.

From the moment Page's iconic guitar riff kicked off proceedings for album opener *Whole Lotta Love*, it was clear the blues-rock script was being rewritten with both raw power and recording subtleties. Jimmy's production job, aided and abetted by the wizardry of Hendrix engineer Eddie Kramer, was bold and experimental, and the long player's nine tracks offered no let-up in the macho swagger stakes.

"*Led Zep II* was very virile," Robert Plant told *Uncut*'s Nigel Williamson in 2005. "That was the album that was going to dictate whether or not we had the staying power and the capacity to stimulate. It was still blues based but it was a much more carnal approach to the music and quite flamboyant. It was created on the run between hotel rooms and the GTOs [famed LA groupies, often referred to as 'Girls Together Outrageously'], and that was quite something."

Indeed, while Led Zep's debut album had been hammered out in a 36-hour stint at London's Olympic Studios, *Led Zeppelin II* was largely written and arranged at US soundchecks and during elongated onstage jam renditions of *Dazed And Confused*. Studios were booked at last-minute across the UK, US and Canada – whenever there was a spare hour or two to lay down a rhythm track or overdub. The band's live performances were ripping up venues across America and the band couldn't afford to sit still for a single minute.

"It was still blues based but much more carnal" *Robert Plant*

"It was done wherever we could get into a studio, in bits and pieces, so I couldn't even tell you how long it actually took," Jimmy Page explained to *Trouser Press* magazine's Dave Schulps in 1977. "I remember we did vocal overdubs in an eight-track studio in Vancouver where they didn't even have proper headphones. Can you imagine that? It was just recorded while we were on the road… *Thank You*, *The Lemon Song*, and *Moby Dick* were overdubbed on tour and the mixing of *Whole Lotta Love* and *Heartbreaker* was done on tour."

As far as *Led Zeppelin II*'s innovative approach to recording and mixing goes, there was no doubting who was head honcho: "With Zeppelin, you always knew who was the boss – Jimmy Page!" engineer Eddie Kramer told *Mix* magazine in 2003. "He had very specific ideas of what it should sound like, what the solos should be, how the vocal fits in with the overall sound. He was very, very much in charge at all times, and very talented."

Bring It On Home is the last song on *Led Zeppelin II* and it kicks off and closes with a slow 12-bar shuffle, with Plant's howling blues harp interspersed with his throaty whisper of a vocal. While Zep claimed a full songwriting credit for the track, these two sections resulted in a lawsuit for the band as the parts were lifted from Sonny Boy Williamson II's 1963 recording, *Bring It On Home*, penned by Willie Dixon. During Zep's life as a band, they would often be accused of stealing from other artists and *II* led to three successful cases against them. As well as for *Bring It On Home*, Willie Dixon also won damages and a future credit for *Whole Lotta Love*, which included lyrical lifts from his song *You Need Love* (recorded by Muddy Waters in 1962), while Howlin' Wolf's representatives were successful in suing the band and gaining a credit for Chester Burnett over *The Lemon Song* and the elements it took from 1964 cut, *Killing Floor*. Such cases narked the guys in the band.

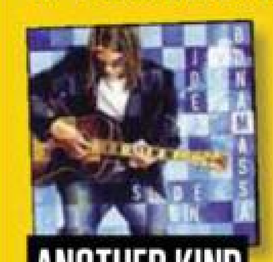
"The thing is, they were traditional lyrics and they went back far before a lot of people that one related them to," Jimmy told *Trouser Press*. "The thing with *Bring It On Home* – Christ, there's only a tiny bit taken from Sonny Boy Williamson's version and we threw that in as a tribute to him. People say, 'Oh, *Bring It On Home* is stolen'. Well, there's only a little bit in the song that relates to anything that had gone before it, just the end."

Gear-wise, Jimmy Page mostly played his '59 Gibson Les Paul in tandem with a 100-watt Marshall across the whole of the album, including *Bring It On Home*. This historic Les Paul and Marshall combination brought together a sound that has seen *Led Zeppelin II* widely and deservedly heralded as one of the greatest and most influential rock albums of all time. The record's engineer, Eddie Kramer, is certainly still proud of it.

"It was a marvellous record and so different from the first album," Kramer told Dave Lewis of *Tight But Loose* magazine in 2009. "With the mixing process, it was an organic thing – we instinctively went for something different. Jimmy did some really interesting stuff with the sound and the way the songs were structured and thought out. It's a very hard-hitting record and its power when you listen to it today is still all there. It's not a super-loud record, but when you hear it on the radio you think, 'F*** me, what's that?' It still has that effect." **(MF)**

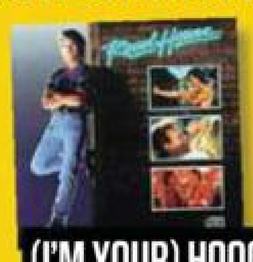
Three of a kind

IF YOU LIKE 'BRING IT ON HOME', TRY THESE...



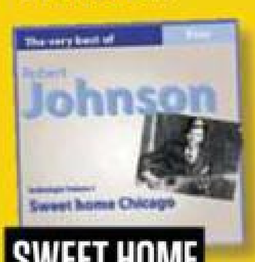
ANOTHER KIND OF LOVE
JOE BONAMASSA

BONAMASSA'S cover of the Bluesbreakers' original track is a minor key take on the I-IV-V progression, all played in Joe's typical virtuoso blues rock style.



(I'M YOUR) HOOCHIE COOCHIE MAN
JEFF HEALEY BAND

HERE is another Willie Dixon-penned blues tune, this time given the fiery blues-rock treatment with the awesome lead playing of Jeff Healey.



SWEET HOME CHICAGO
ROBERT JOHNSON

JOHNSON was one of the original and most influential Delta blues guitarists. Listen to this track to hear an authentic rendition of a classic blues shuffle.

Photography: James Fortune/Rex Features

StoreMags.com

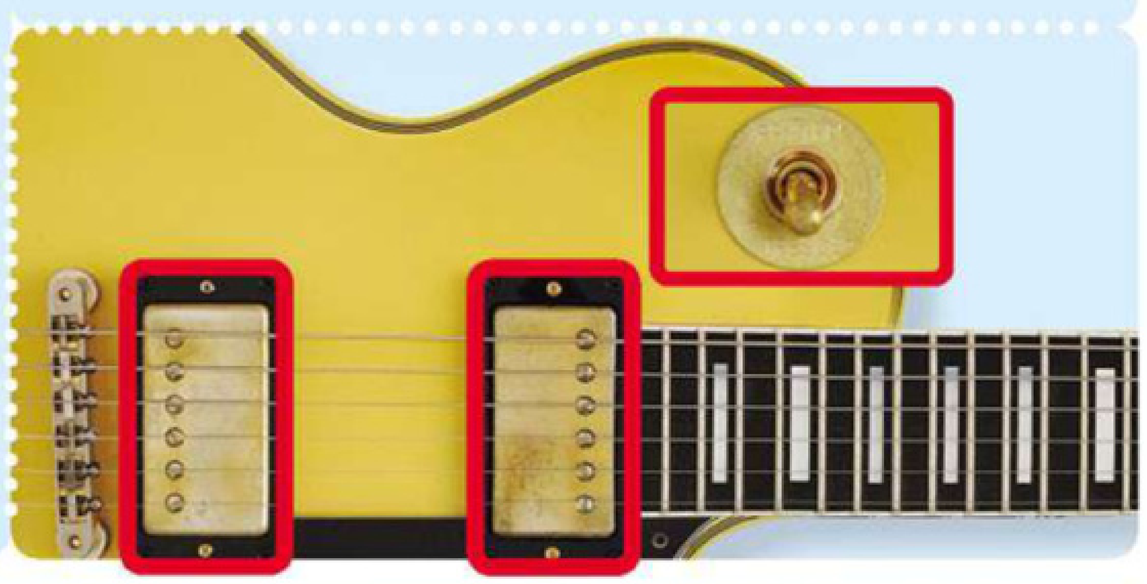
SOUND ADVICE

Everything you need to know before playing 'Bring It On Home'

1

Get the sound

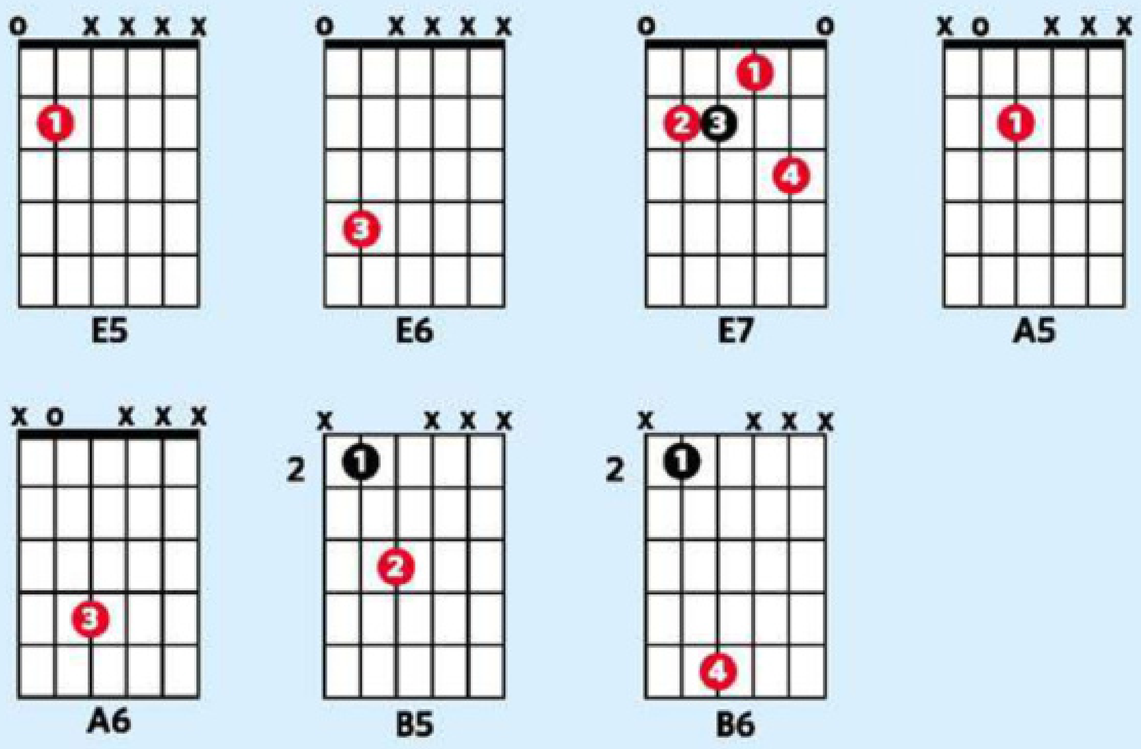
JIMMY Page's sound on this track is very straightforward and probably consisted of his Les Paul plugged into a cranked Marshall Plexi amp. Don't worry if you don't own either of those – you should be able to get a basic classic rock sound with almost any electric guitar and practice amp. Set your amp to a moderate amount of gain, boost the treble and use the bridge pickup. A humbucker is best suited to the job. Lower the treble on your amp a touch if your guitar has singlecoil pickups. For the shuffle sections (intro, blues verse and outro), switch to the neck pickup, roll off the volume on your guitar until the sound cleans up, and also roll off your guitar's tone control to create that warm, mellow, bassy tone.



2

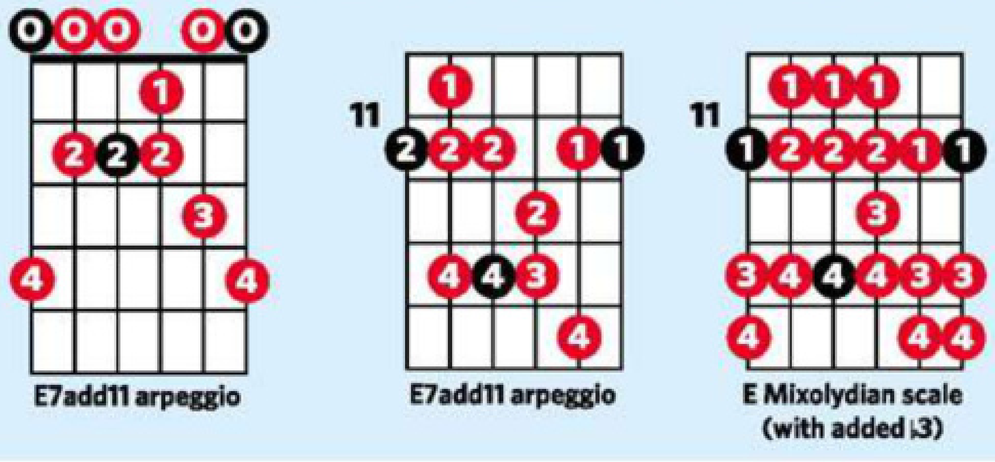
Chords

THE shuffle sections of the track (intro, blues verse and outro) are based on the 'root/5th' and 'root/6th' shapes shown here in E, A and B. These chords are notated in full in the tab but are not named over the notation because they change far too often. We've used the more general E, A and B chord names to tell you when to play the main riff. The riff and chords are worth memorising, because they are so prevalent in the style.



Scales and arpeggios

THE main riff is played in both the open and 12th positions and uses the notes of an E7 arpeggio (E G# B D), with the addition of the 11th (A). This arpeggio belongs to the E Mixolydian mode (E F# G# A B C# D). In the harmony part Jimmy uses the E Mixolydian mode, this time with an added G natural note (a minor 3rd in the key of E) to create an ambiguous tonality. The main thing to take away from all this is that if it sounds good, it is good!



'BRING IT ON HOME'
Music & Lyrics by Willie Dixon.
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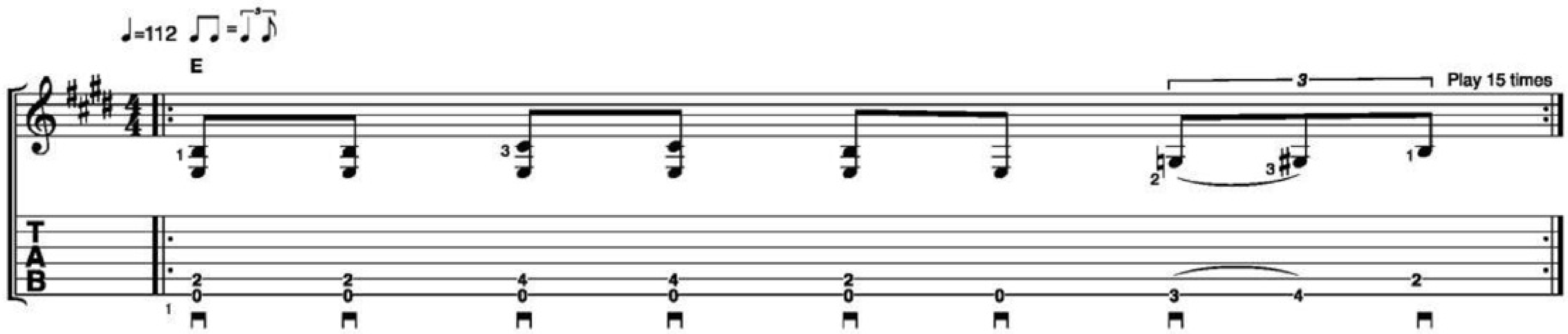
FULL TAB

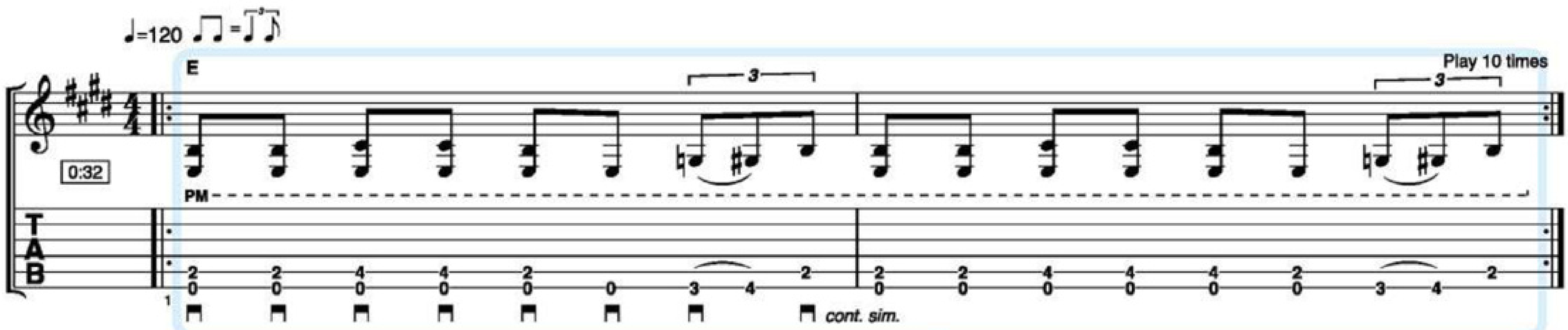
LED ZEPPELIN

Bring It On Home

INTRO



This riff is repeated 15 times before the vocals come in, so count carefully. Roll off your volume and tone controls and use the mellow-sounding neck pickup. The chords are played with a blues shuffle rhythm and the notes are slightly palm-muted, so gently rest the side of your palm on the strings at the bridge.



TECHNIQUE FOCUS

Learn I IV V blues progression

YOU may have noticed that we've placed E, A and B chord names over the tab in this section, even though none of these chords is ever actually played. We've done so because Page's shuffle riff 'implies' each chord, ie, the riff is based around an E root note wherever an E chord is indicated, and it's the same with A and B. The riff itself is an extremely common blues motif and arranging it around an E, A and B progression is also equally commonplace. In the key of E major (E F# G# A B C# D#), E, A and B are the first, fourth and fifth notes, so a chord sequence based on these chords is known as a 'I IV V progression'. Try to visualise how the riffs and chords relate to these root notes.

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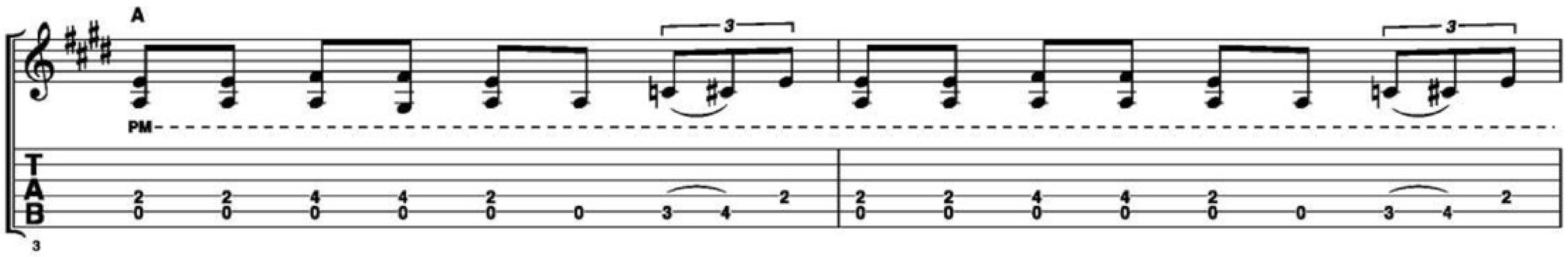
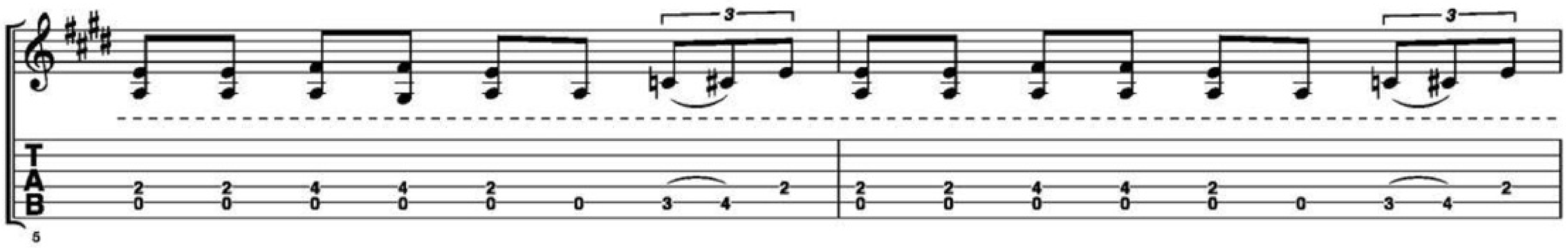
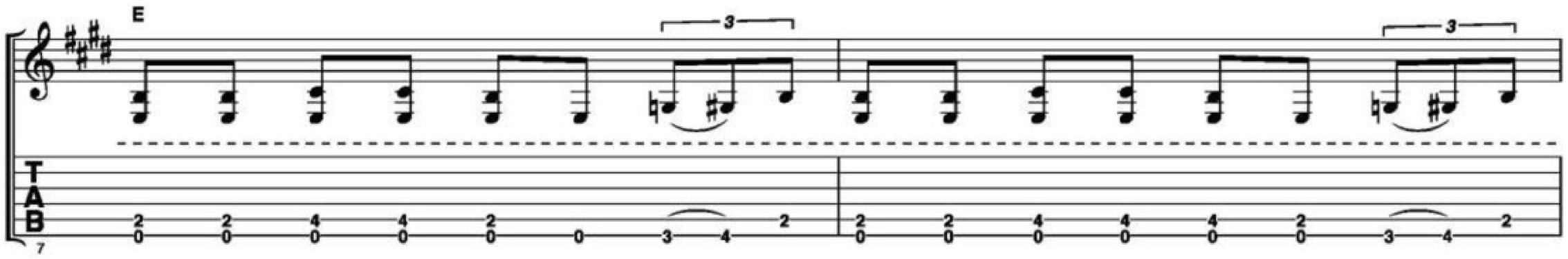
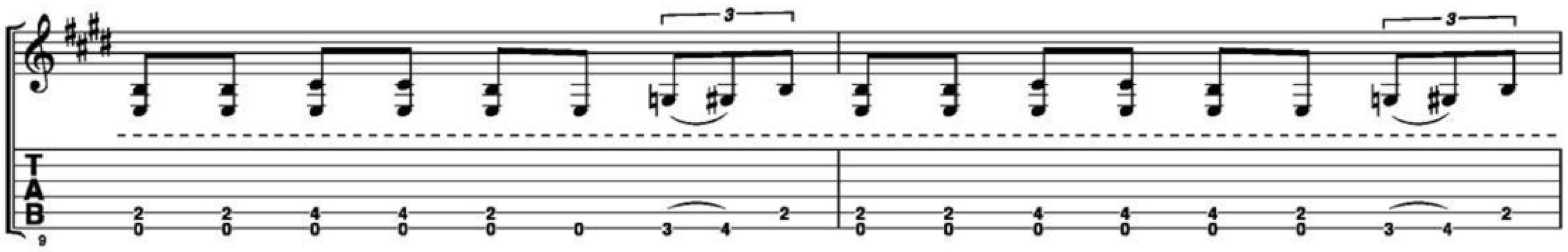
Transcription: Charlie Griffiths

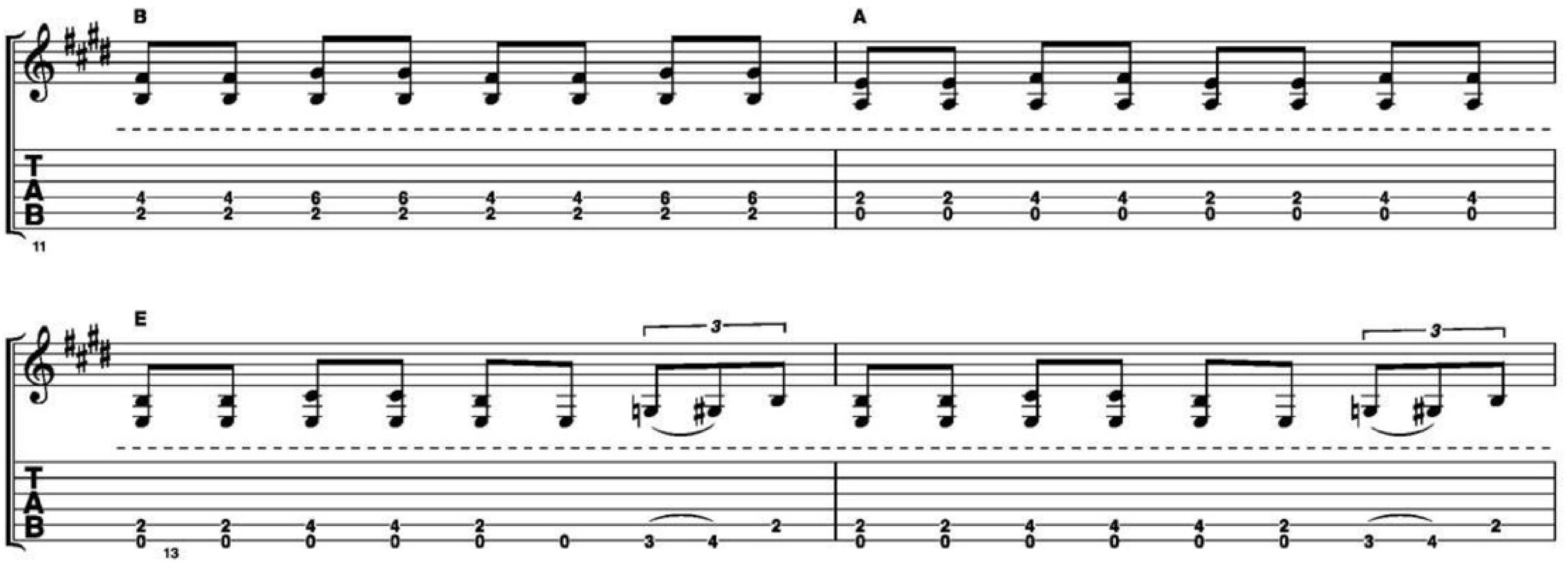
BLUES VERSE (CONTINUED)

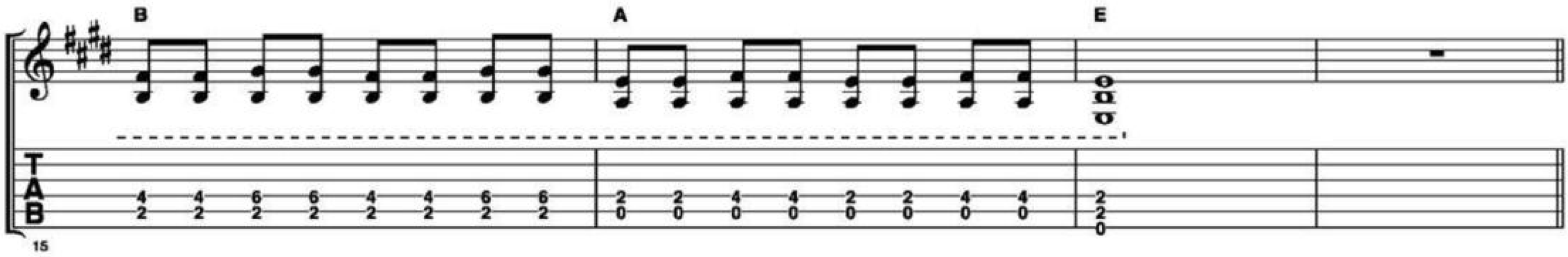






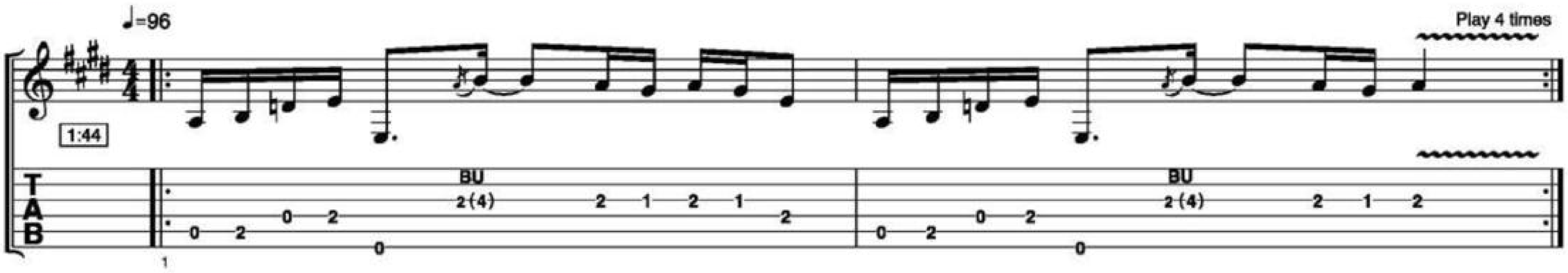






This section marks the entrance of the vocals on the original recording. Stay on the E riff for another 20 times, maintaining consistent tone and timing by using downstrokes throughout. For the remainder of the section, the riff changes between the E, A and B.

MAIN RIFF

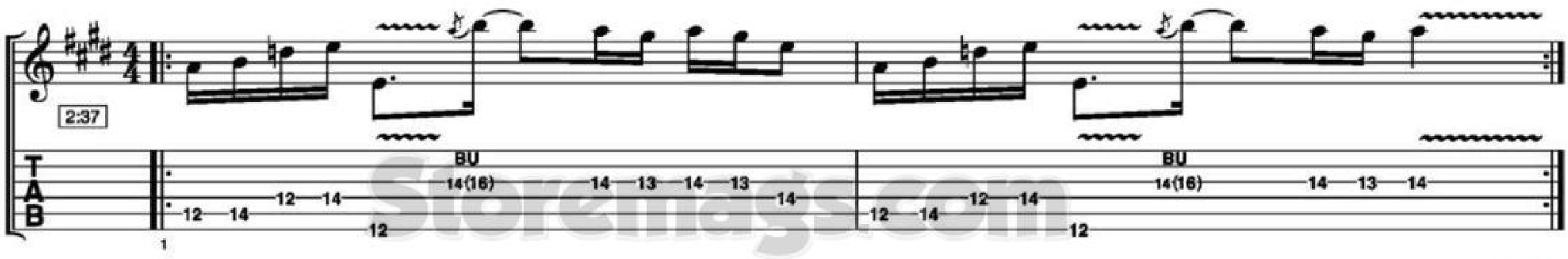


This section changes in sound, feel and tempo, meaning coming in on time is vital so make sure you concentrate. This is also the moment to switch to the bridge pickup and turn the volume and tone controls up. This is a straight-feel rock riff so play it accordingly with heavy pick attack and wide vibrato.

ROCK VERSE

Although this is straight rock, there's an element of funk to this 16th note rhythm, so move your pick hand constantly down and up, staying within the 16th note framework. After each chord fragment, relax your fret hand and rest your fingers against the strings to produce the percussive muted sound.

MAIN RIFF (OCTAVE/HARMONY PARTS)



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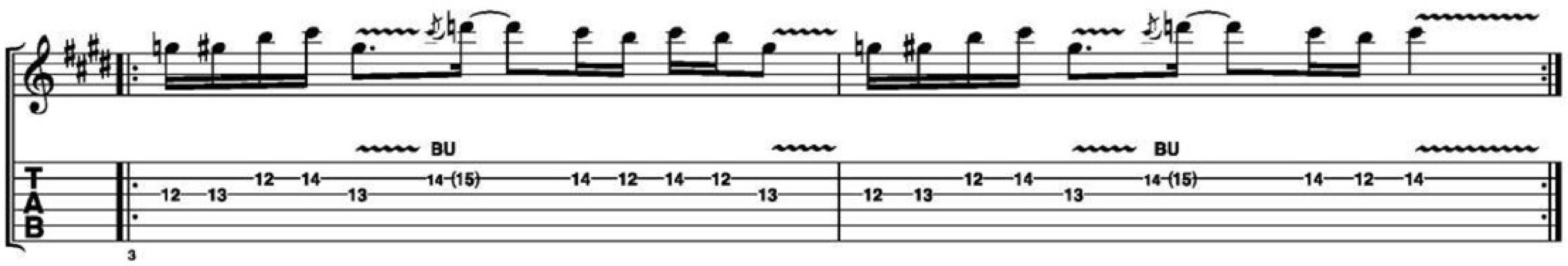
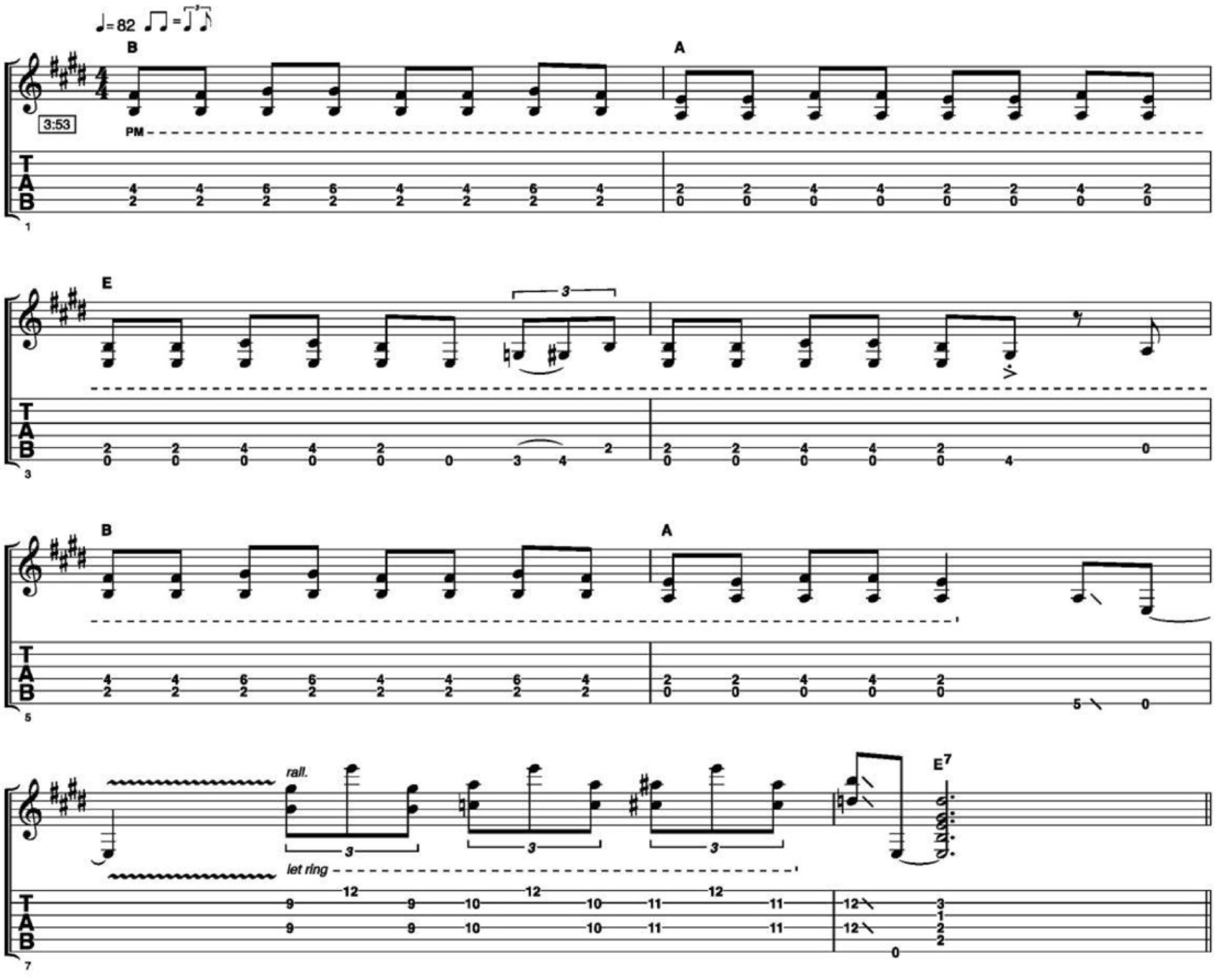
MAIN RIFF (OCTAVE/HARMONY PARTS) (CONTINUED)



Here the main riff is repeated first an octave higher and then in harmony. At some points on the studio version all three parts are played together, but we've tabbed them one after the other here, which is pretty much as Page would play the track live.

OUTRO



This outro is based on the same shuffle groove as the intro, but at a slower tempo. The final two bars feature a *rallentando* (the Italian musical instruction telling you to slow down, marked *rall* in the tab). In bar 7, barre across the strings with your first finger and use hybrid picking to articulate the notes.

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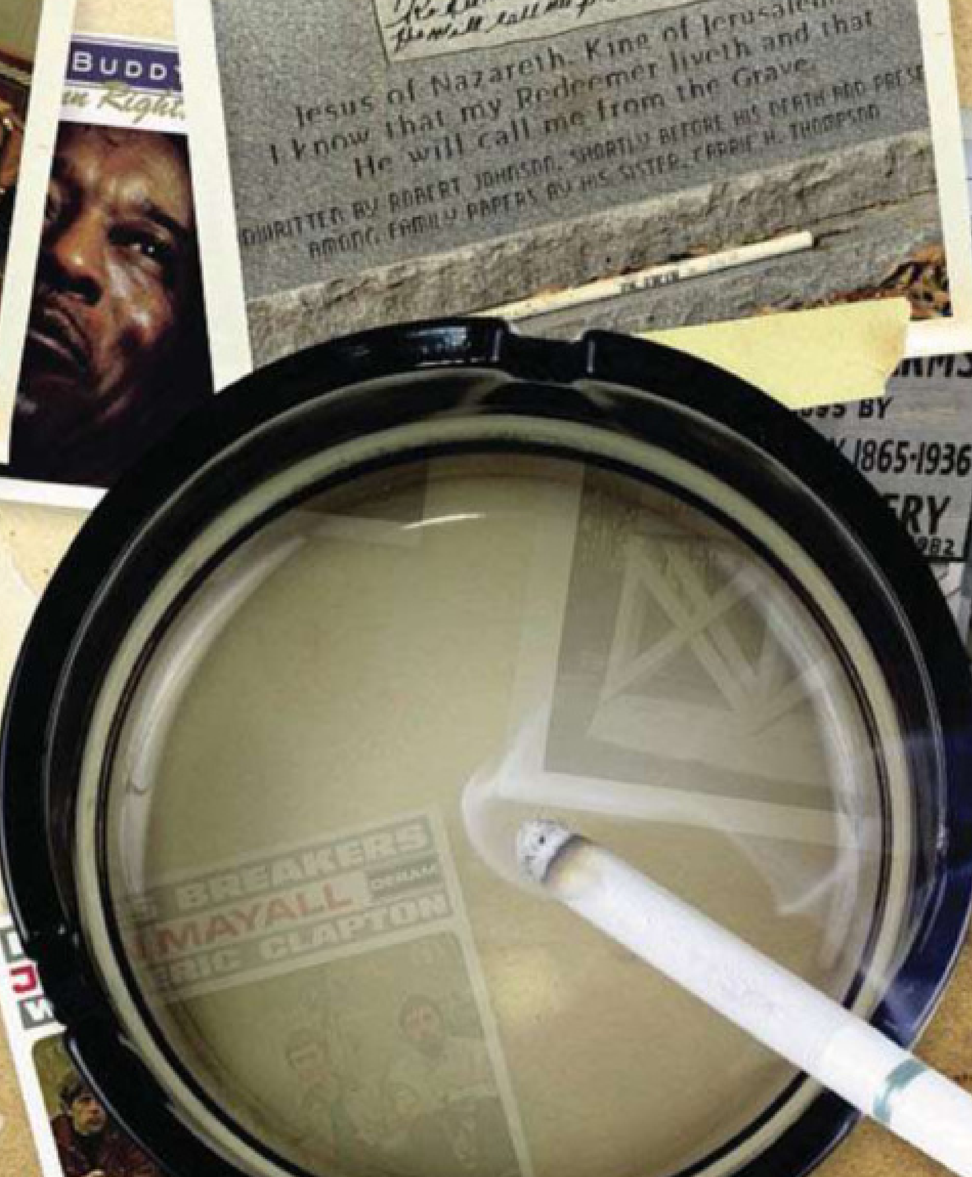

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FULL TAB

RED HOT CHILI PEPPERS

MONARCHY OF ROSES

Sabbath-esque grit and disco beats? If anyone's gonna make it work, it's the Chilis with Josh Klinghoffer's genre-jumping rhythm style

StoreMags.com

Cue feedback: *Monarchy Of Roses* has been opening the Chilis' mammoth *I'm With You* world tour

WHEN it was announced in 2009 that John Frusciante was once again exiting the Chili Peppers, fans had potential call for concern. After all, the first time Frusciante left the group in '92, it resulted in the then-longest delay between studio albums for the group, as well as several guitarists coming and going, before the band formed a one-off album union with guitarist Dave Navarro and made the most controversial album of their career, 1995's *One Hot Minute*.

But doubters' fears were silenced when the band's first album with guitarist Josh Klinghoffer, 2011's *I'm With You*, dropped. Lead-off track, *Monarchy Of Roses*, juxtaposes one of the most tribal grooves the Chilis have ever committed to record with a 'sunny' disco complexion. The verse has a real gritty Iommi sound, with the ascending minor 3rd calling up *Iron Man* then ringing on the ♭5, just like *Black Sabbath*, while Josh uses partial chords and 16th note rhythms for the light, bright disco chorus, which is pure Nile Rodgers. So how do you go from Black Sabbath to Chic? According to Klinghoffer, the contrasting parts were planned out ahead of time.

"That song is the only song that really was born out of a conversation rather than anything to do with music or musical instruments," Josh explains. "Flea and I – before I started playing with the band – got in the habit of going on morning hikes in the summer of '09, and just talking and getting to know each other more. Although we've known each other for 10-plus years, we hadn't really spent any concentrated time together. So we were just hanging out more, talking about music, and we thought it would be a great juxtaposition to have a sort of Sabbath-y riff, a really heavy 'dun-duh-duh-dun' kind of thing, and then break into a joyous disco chorus. So we talked about that, and kept that model in our minds when we got into the writing room. *Monarchy Of Roses* was the result."

It was a good start, but the song went through a transformation between its original structure and the version that ended up on the album. "[Producer] Rick Rubin was really involved in the arranging process with the Chili Peppers, so he and Anthony [Kiedis] helped edit it down to a nice, concise pop-length and form," says Josh. "That's an example of band members and writers of the song hearing it differently. I always heard it more how it wound up being, and the 'dun-duh-duh-dun' Sabbath-y part being the verse. But Anthony never really heard it that way. He always heard it as a really sparse musical intro kind of thing. It took him a minute, and then he came up with the melody for that a little later… It took a little back and forth, tug of war with that, but with Rick Rubin's help, it made it as it is now – and everyone loves that song."

Despite Josh being "the new guy on the block", the band made it quite clear that they had full trust in their new guitarist's playing and songwriting skills during the song's creation. "We were looking for the very end of the song, the outro bridge, and Flea said, 'I think Josh should write it *right now*!' and he pointed at me. I just threw those chords out and didn't think about it. That was a wonderful day at rehearsal, because it just showed me they have complete trust in me, and they respect my ear and my writing and my ability to hear a song. They'll follow me if I have an idea or thought."

It's a credit to Josh that *Monarchy Of Roses* was given the nod as the album-opener, and also the set-opener on the ensuing *I'm With You* world tour. "It just so happens to be a great concert-opener," he says. "For me, I like to see the lights pop on when the chorus hits – it's a magical feeling. I love that it's the first song on the record, and that it starts with that crazy sounding feedback."

There's a similar theme to that opening feedback in the bridge, but while it's a melody on record, Josh lets rip onstage, bashing his guitar and improvising another 'noise' section for the crowd.

Monarchy Of Roses doesn't just demonstrate Josh's guitar suitability to the Chilis, then, it also signifies a real connection with the band and their sound. He concludes: "If you count backwards, like I said, to those conversations while we were hiking in California, it's kind of the beginning of the *I'm With You* journey. It's great that it starts the record." **(GP)**

> **"It's the beginning of the 'I'm With You' journey"** ***Josh Klinghoffer***

Three of a kind

IF YOU LIKE 'MONARCHY OF ROSES', TRY THESE...

GOOD TIMES
CHIC

WHEN it comes to funk rhythms, Nile Rodgers' playing on this track is a masterclass in sound, feel and timing. Nile is rightly considered the master of the style.

JOHN THE FISHERMAN
PRIMUS

LES Claypool's infectious basslines are complemented by Larry LaLonde's atonal and textural guitar playing, much like the chemistry between Flea and Josh.

GO AWAY
LIVING COLOUR

THE attitude of Doug Wimbish and Will Calhoun's rhythm section, and Vernon Reid's avant-garde guitar playing make this essential listening.

Photography: Henry Rugger Rune Hellestad/Corbis

>>>

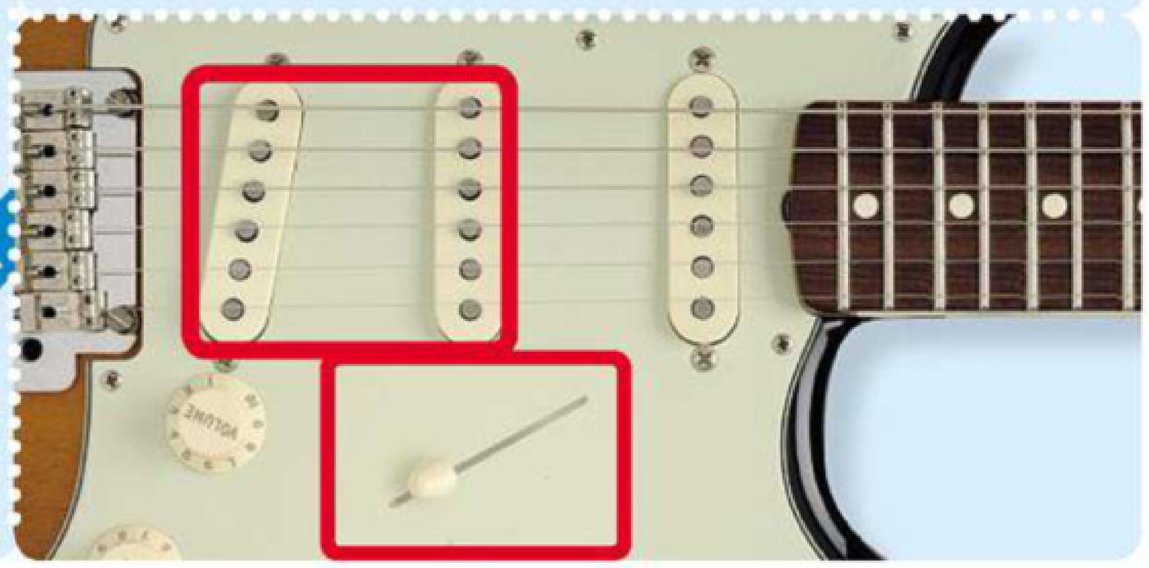
SOUND ADVICE

Everything you need to know before playing 'Monarchy Of Roses'

1

Get the sound

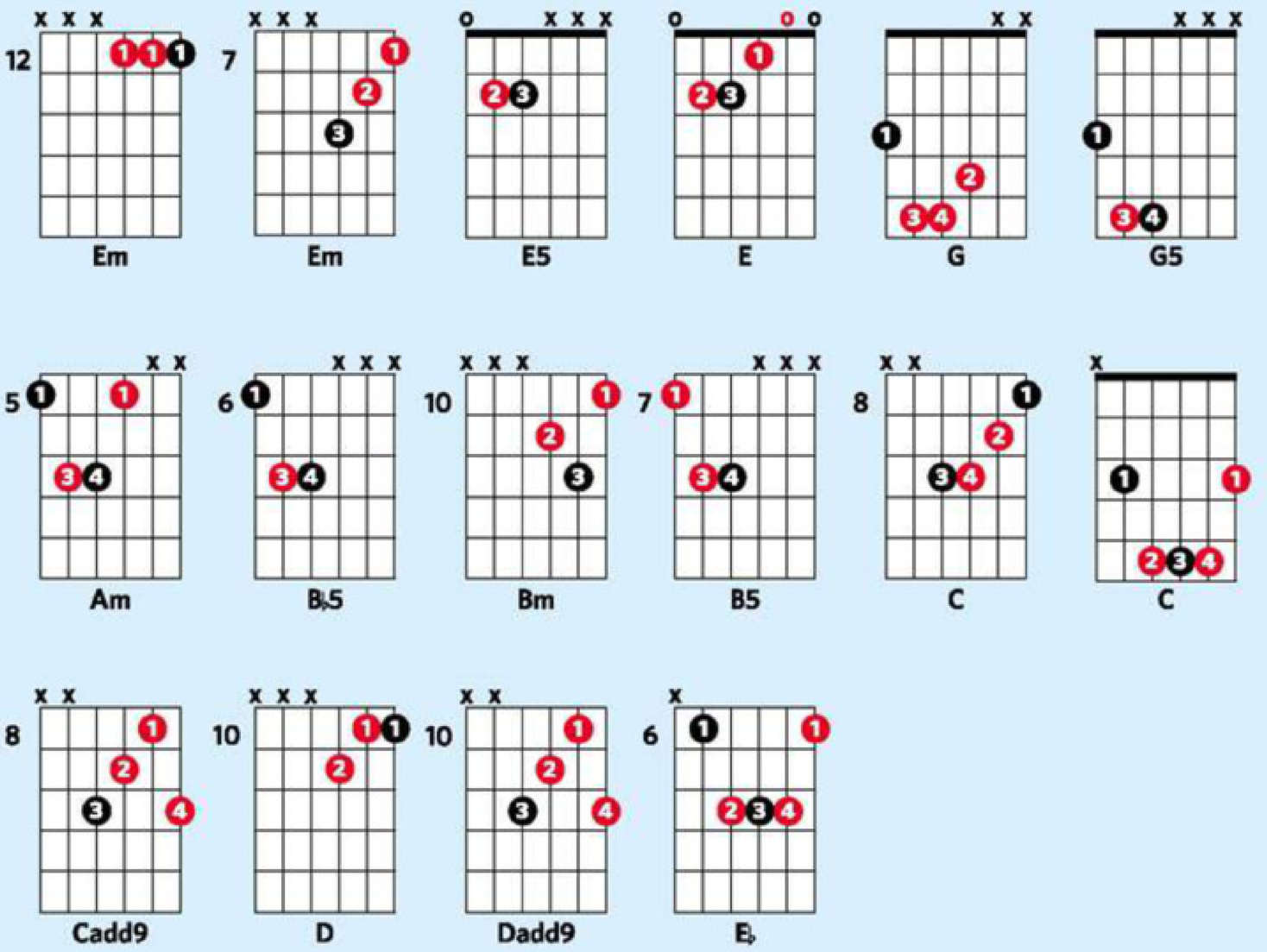
A MEDIUM gain valve overdrive sound is best for this track. Set the gain on your amp so that the tone cleans up when you turn your guitar volume down a touch in the choruses. Josh often plays a mini-humbucker-equipped Gibson Firebird live, but singlecoils will do the job. Use a bridge pickup in the verses and the 'in between' settings in the chorus. Josh uses a huge amount of pedals in his live rig, but you can play the song authentically using only fuzz and phaser pedals. These two effects create a chaotic, out-of-control dirty sound that feeds back and generally sounds nasty. If you don't have a phaser, a chorus or flanger will be great, too.



2

Chords

THERE are a lot of chord shapes here, but they can be grouped roughly into three kinds: powerchords played on the fourth, fifth and sixth strings; high voicings on the first, second and third strings; and the major and minor barre chords from the outro. The funky chords played on the top three strings are most probably the least familiar looking and they can be confusing. This is because the root notes aren't always the lowest notes, and for the C, Cadd9 and Dadd9 chords, the root notes aren't played by the guitar, but are left to the bass player. In these cases, we've added root notes to the chord boxes for you, but remember not to play them.



'MONARCHY OF ROSES'
Music & Lyrics by Anthony Kiedis, Josh Klinghoffer, Michael Balzary and Chad Smith
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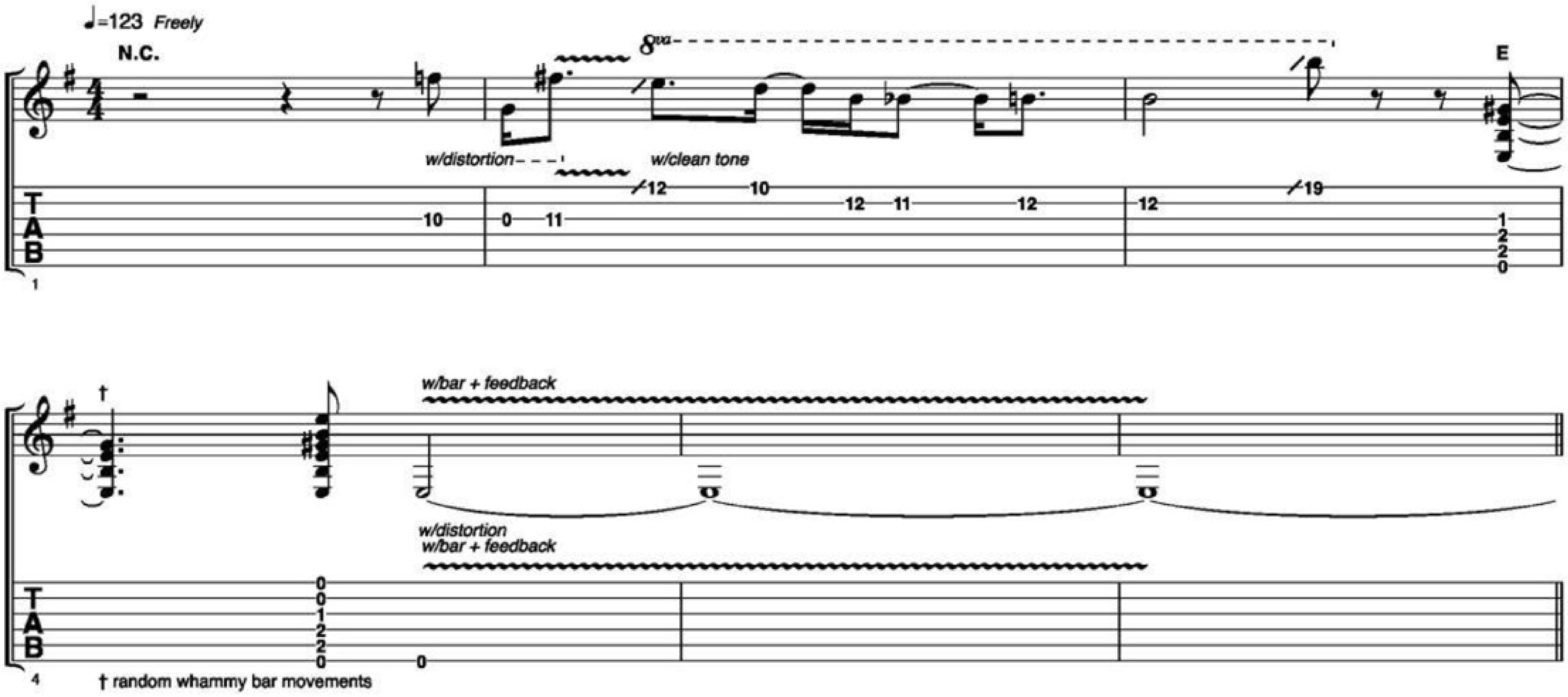
FULL TAB

RED HOT CHILI PEPPERS

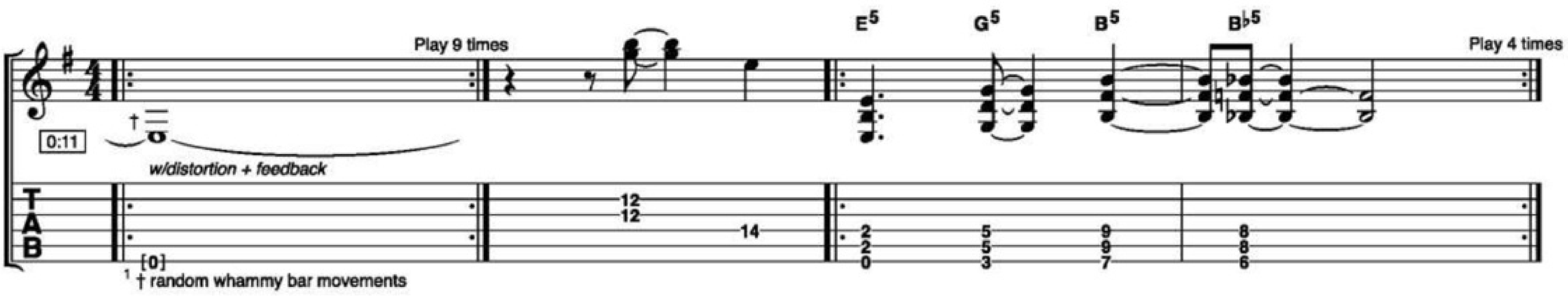
Monarchy Of Roses

INTRO



This free-time intro (a combination of two recorded guitar parts) is best described as 'noise', so use the notation only as a guide and improvise your own random noodlings instead. From bar 4 on, hit the strings with your fret hand and go crazy with your whammy bar to create the chaotic sound on the recording.

VERSE 1

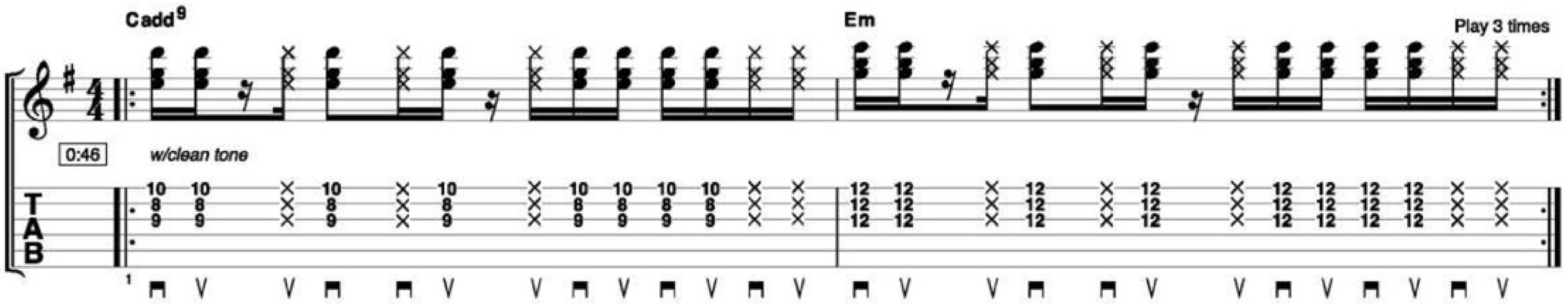


The first half of the verse (bar 1) is a continuation of the random noise of the intro. By contrast, the powerchords in bar 3 are played in a controlled manner, so if you have a fuzz pedal engaged, turn it off and use a moderate overdrive tone instead.

>>>

Transcription: Charlie Griffiths

CHORUS 1


Cadd9
Em
Play 3 times
0:46
w/clean tone
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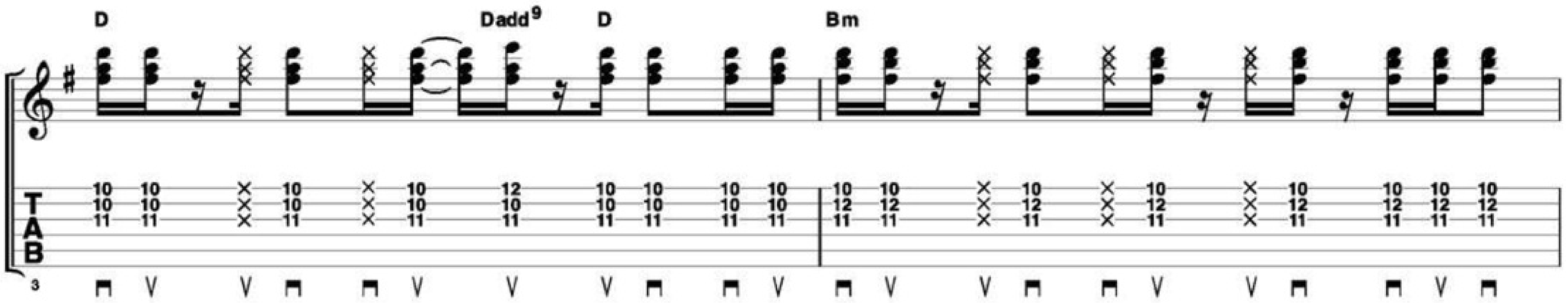
A
B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Dadd9
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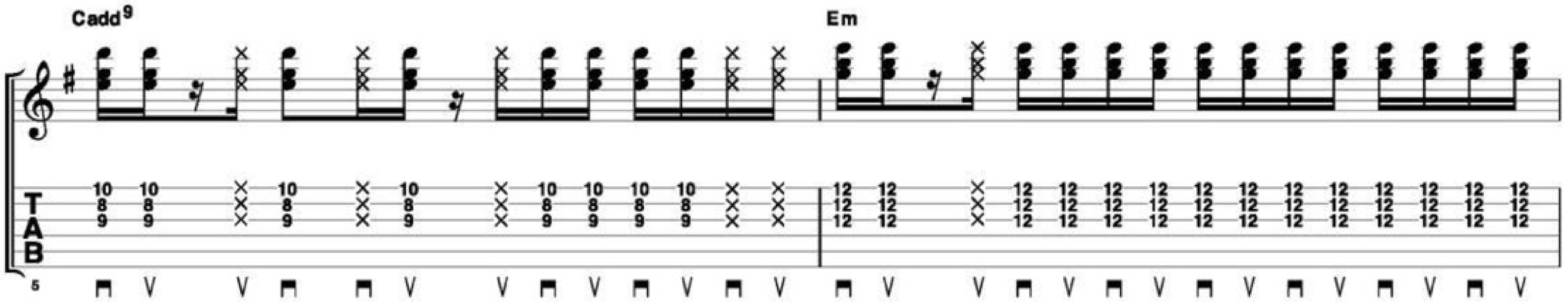
Bm
T
A
B


Cadd9
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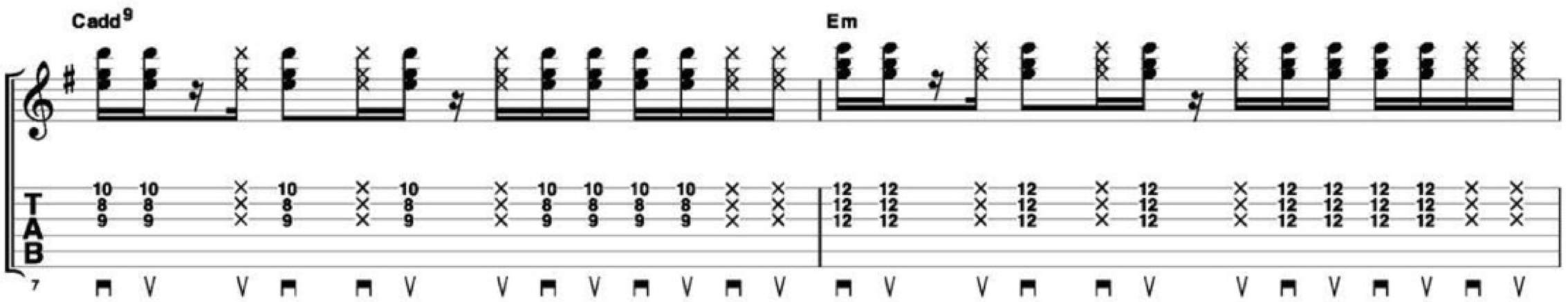
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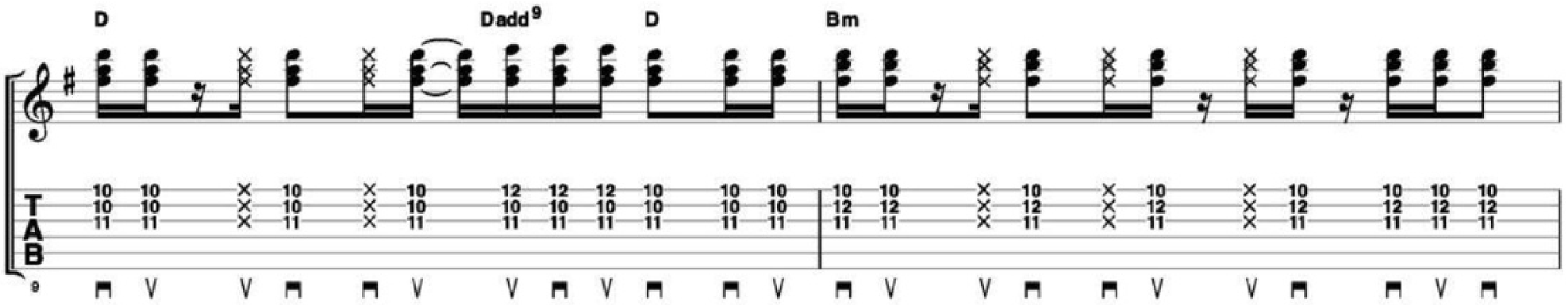
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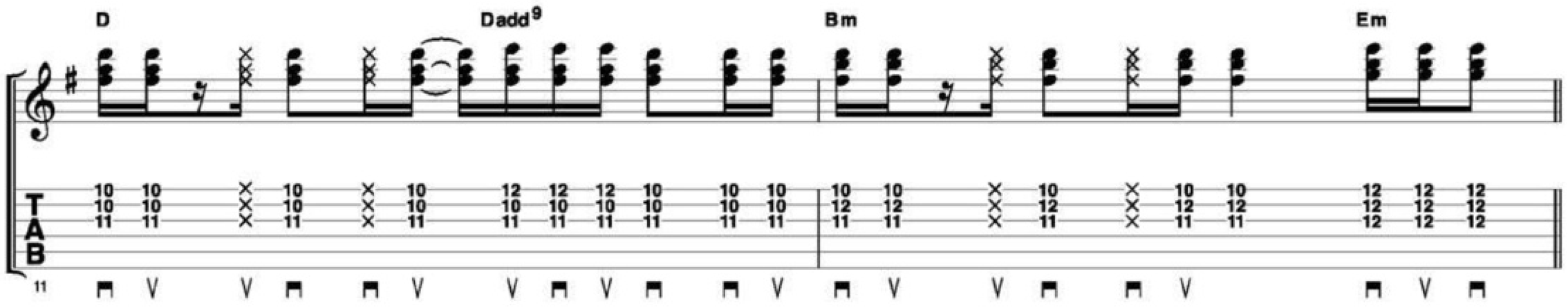
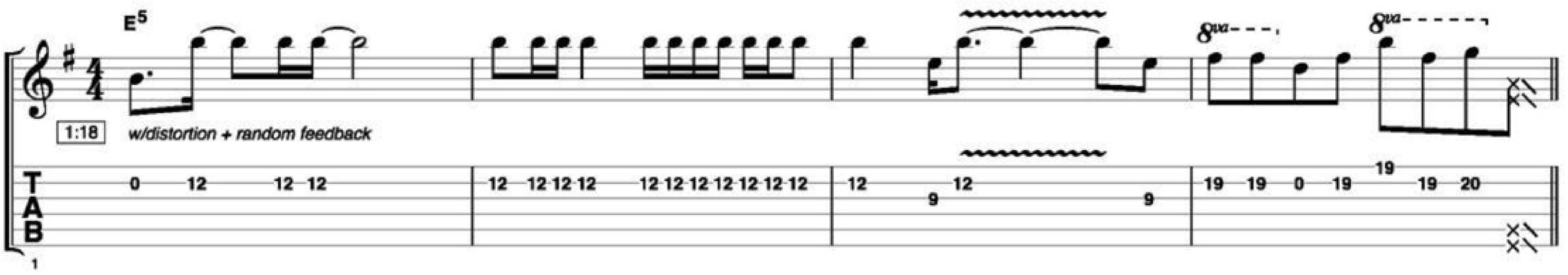
CHORUS 1 (CONTINUED)



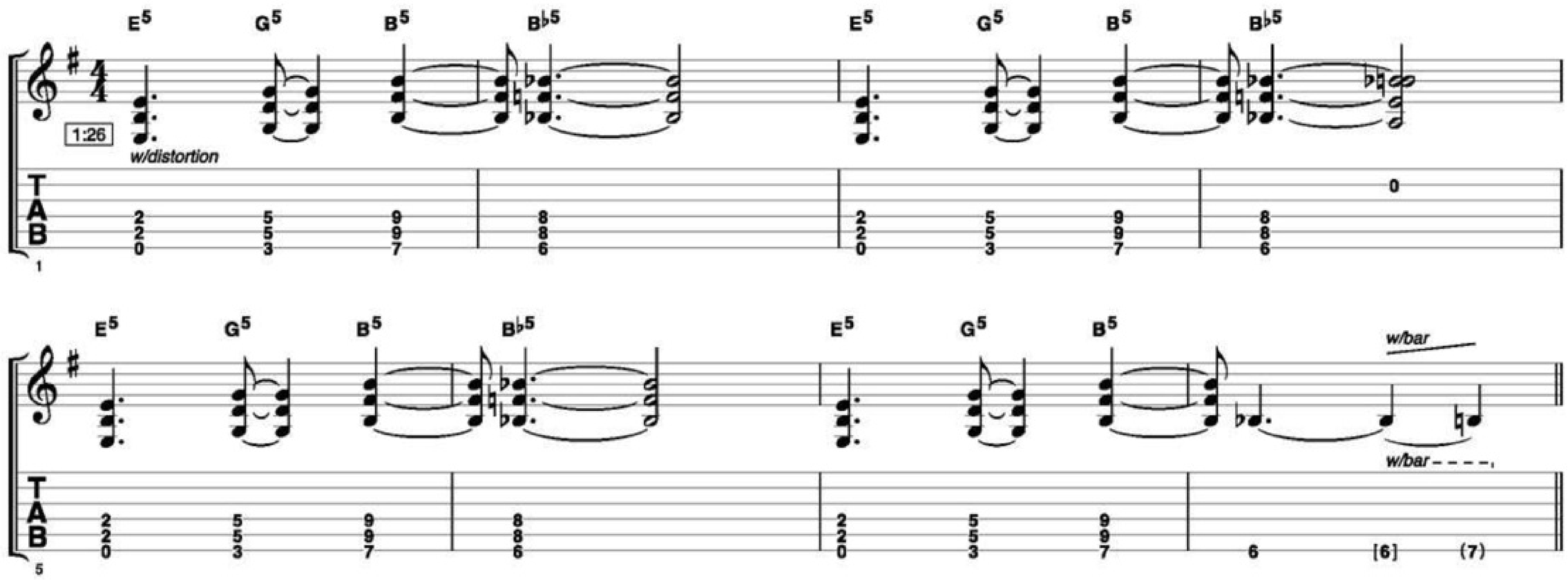
Turn your guitar volume down until the tone cleans up and switch to an out-of-phase pickup position – that's the combined bridge and middle pickups on a Fender Stratocaster. Keep your wrist loose and maintain a constant 16th note strumming pattern. Watch out for variations in the rhythm.

BRIDGE



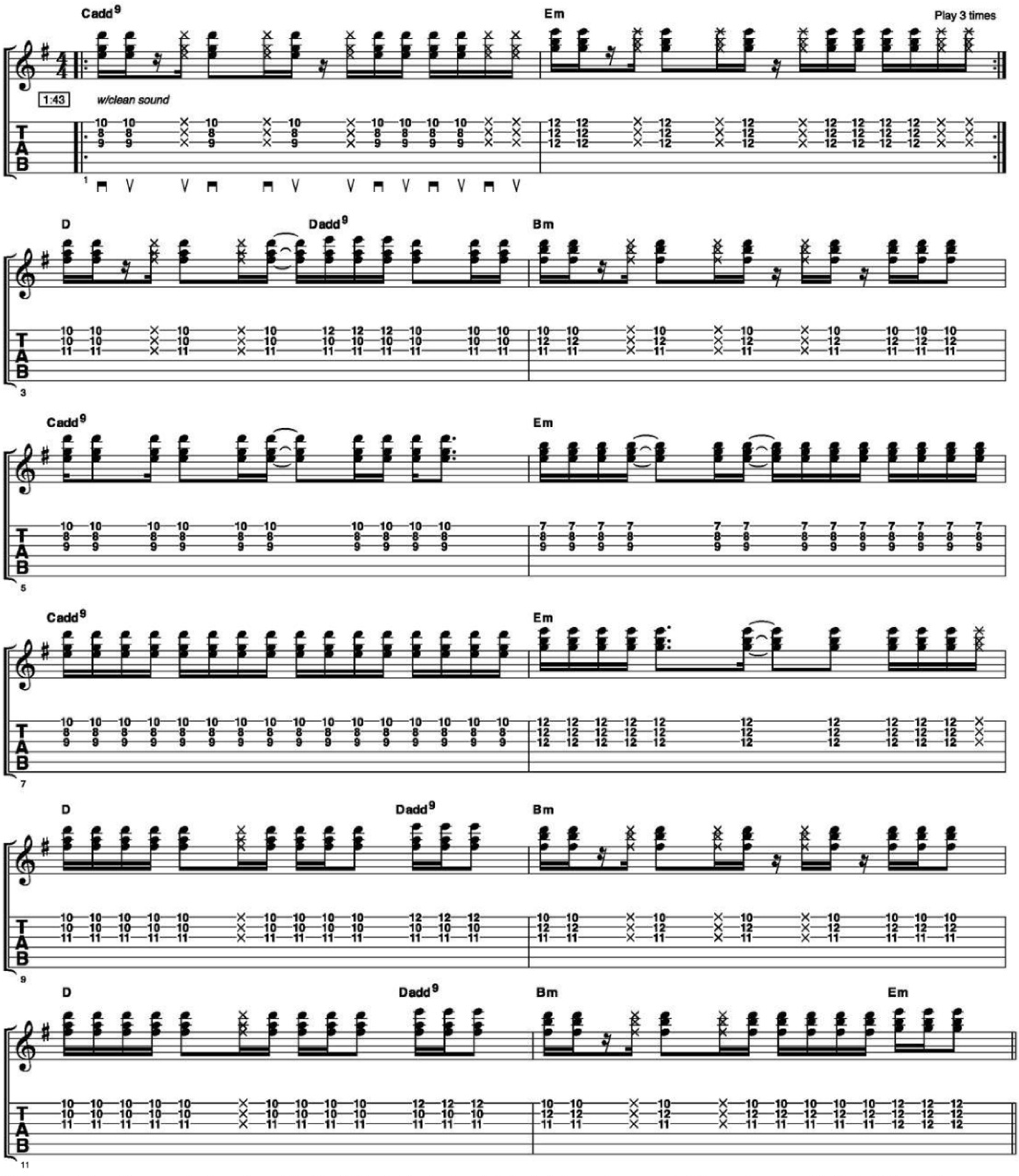
This lead break is more about the attitude and delivery than the actual notes being played. When playing live, Josh tends to bash his guitar about here, so feel free to improvise. Turn your guitar up full and engage any stompboxes you have in order to recreate the overwrought and saturated sound.

VERSE 2



Verse 2 is similar to verse 1, but this time, Josh hits the open second string in bar 4 and lets it ring. It's an overdub on the recording, but it's easy enough to play. The final note of the section is played by pulling up on the whammy bar but a string bend works just as well.

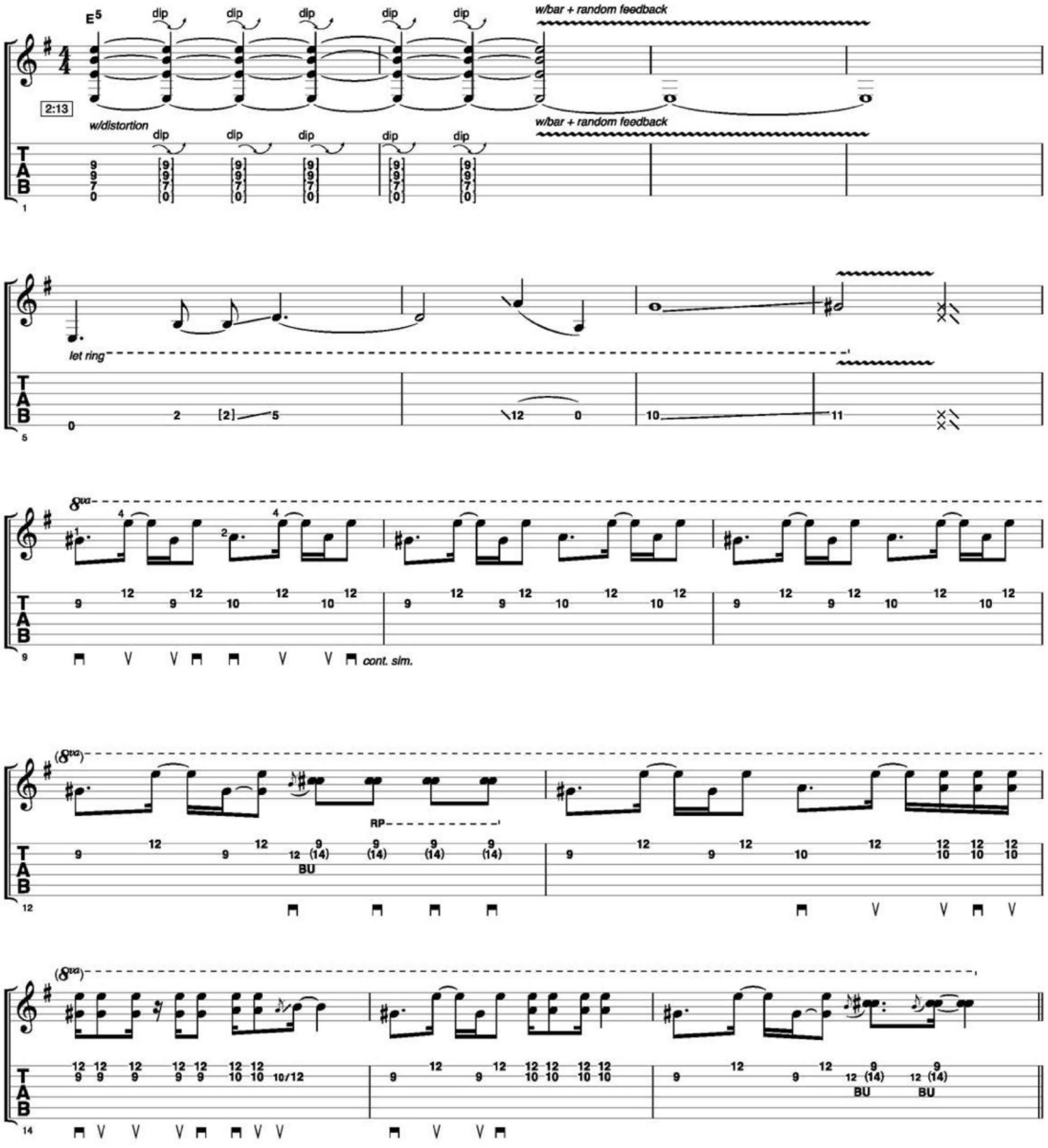
CHORUS 2



This chorus follows the same chords as chorus 1, but the rhythmic phrasing is varied. Again, in live performances Josh improvises around the basic 16th note theme, so feel free to do the same. Most important is that you play a 16th note rhythm that grooves with the bass and drum parts.

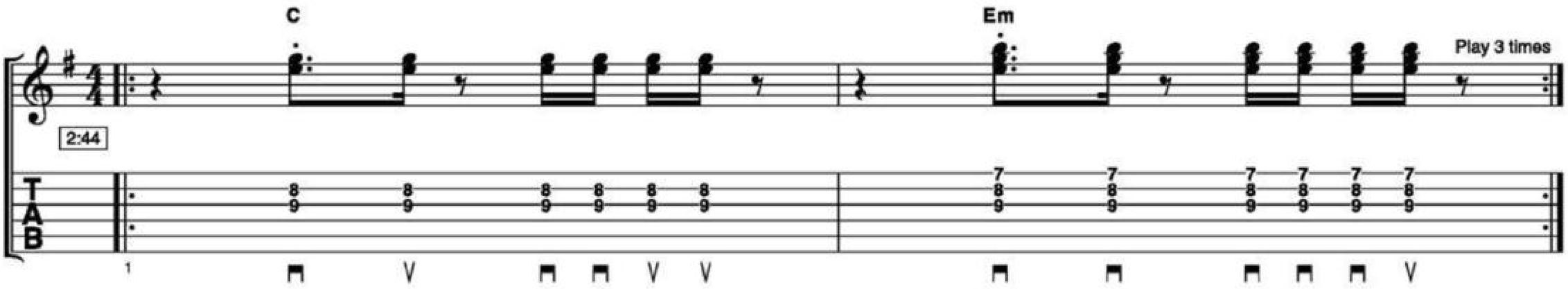
>>>

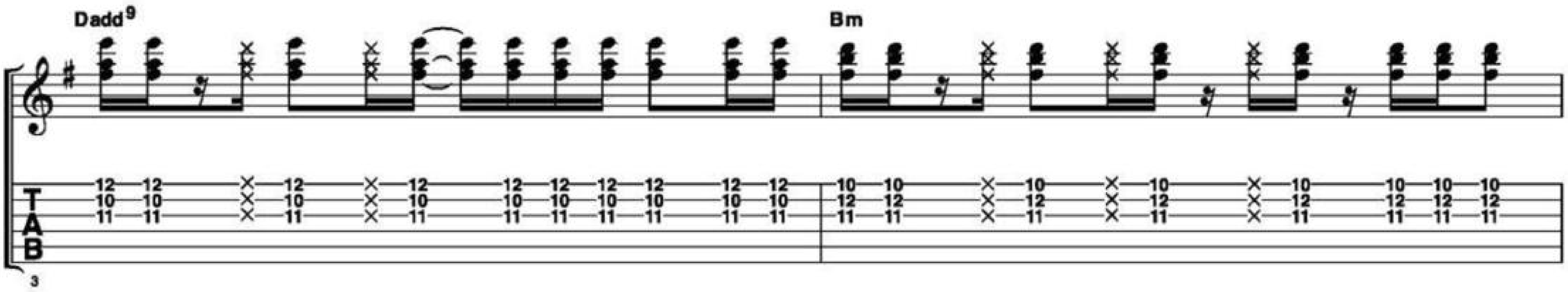
SOLO

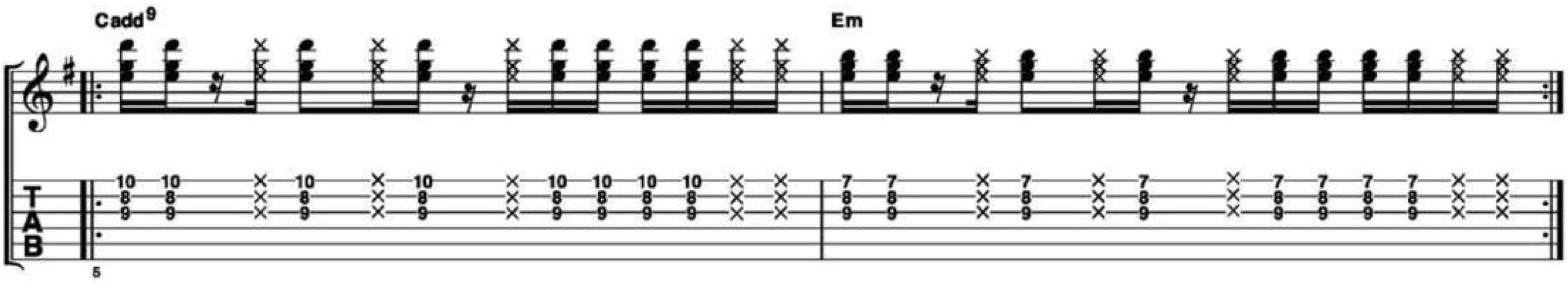


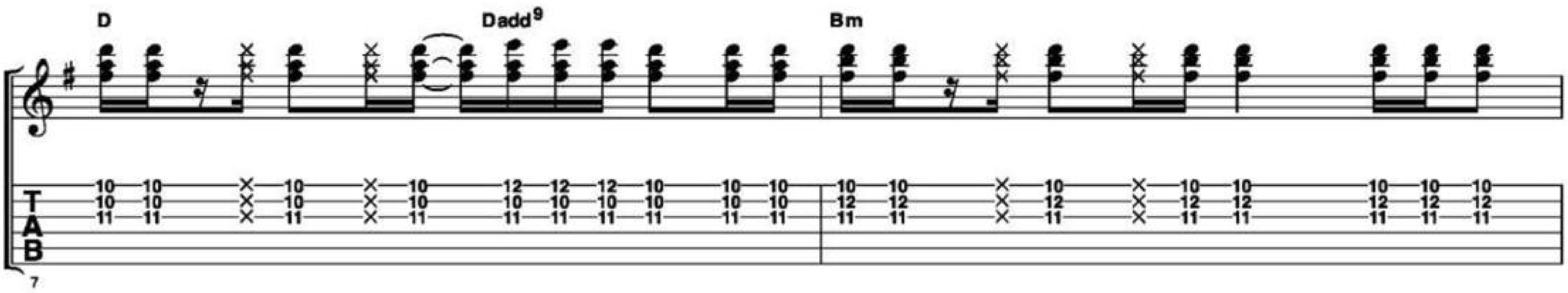
The rhythmic phrasing from bar 9 on is quite bouncy and the offbeat 16th notes give it an almost Latin vibe, albeit in a totally different context. Thinking about this as a rhythm part (rather than a solo) might give you a more confident pick attack and tighter feel for the rhythm.

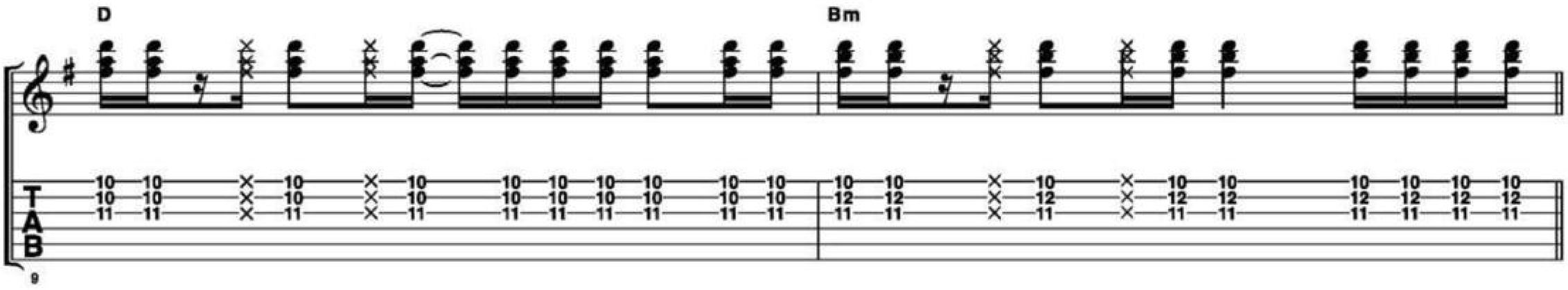
CHORUS 3











Storemags

The C chord in bar 1 is based on the Cadd9 shape used in earlier choruses but here you only pick two strings. Pick carefully and bring your hand slightly away from the strings as you play each upstroke. This helps prevent you from hitting the idle low strings.

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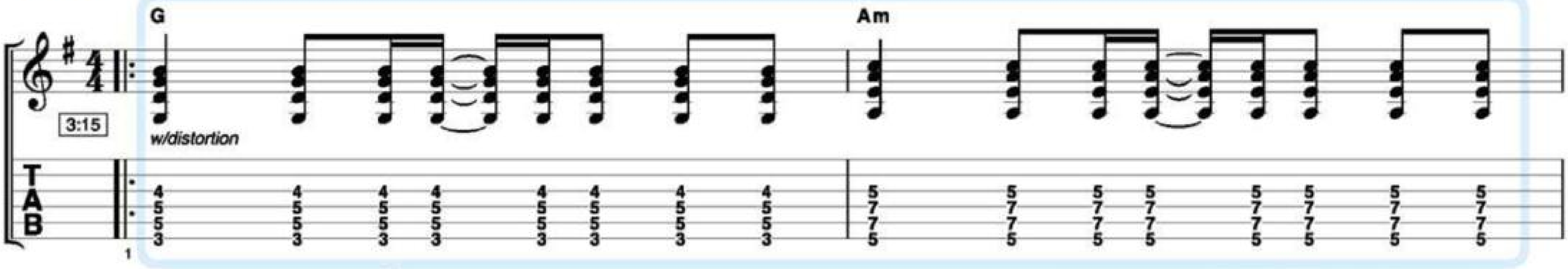
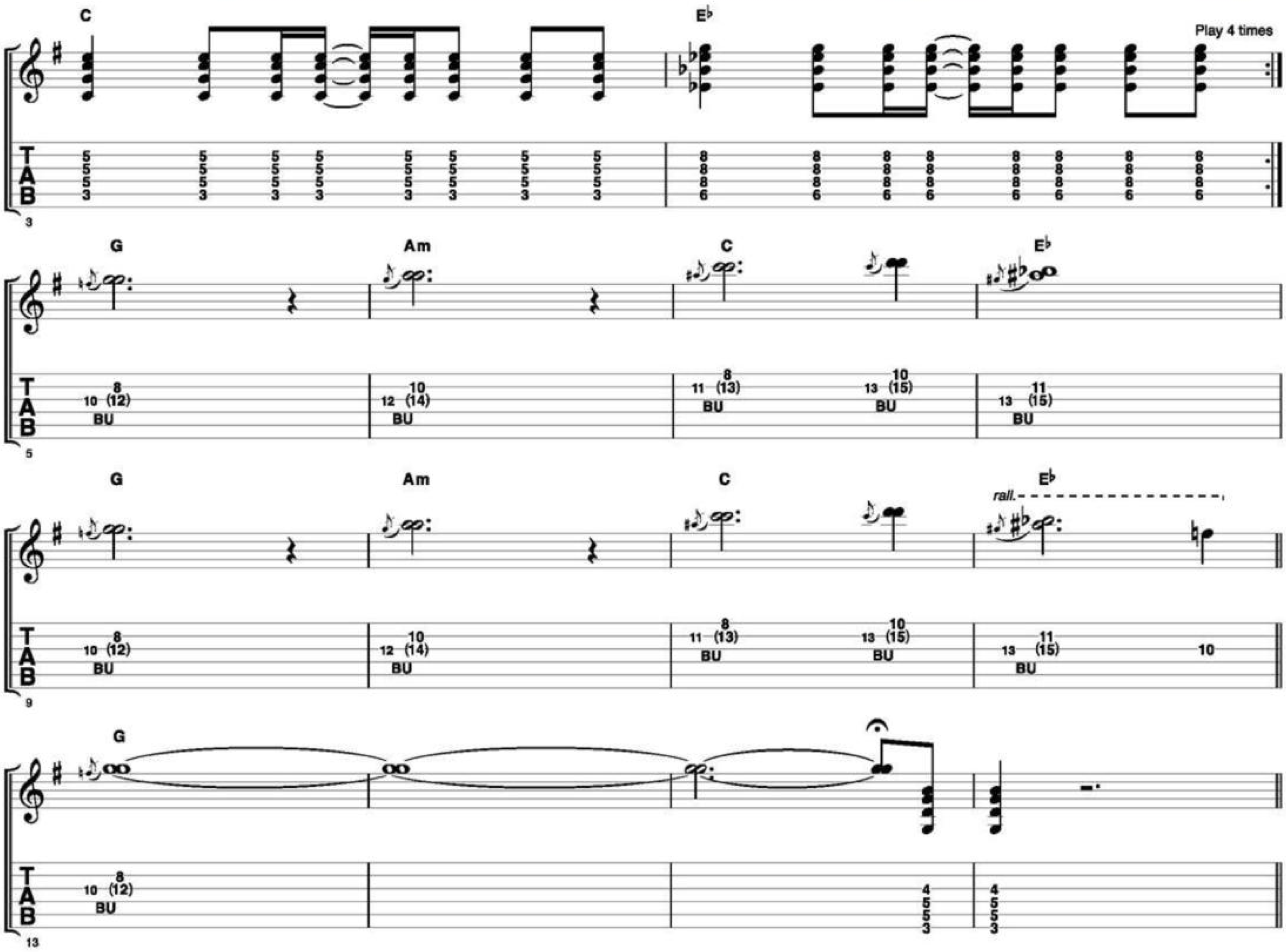
OUTRO



TECHNIQUE FOCUS

Learn 16th note funk strumming

THE MOST important thing when strumming funky chords like this is to stay relaxed at all times. If your strumming arm is tense, you won't be able to maintain the groove. Keep your arm loose so that there's a bend in your wrist. If you shake your forearm, your hand should move in a rotational manner; this is essentially the strumming technique, but practise with your guitar and a metronome to develop good timing. Use continuous 'down, up' style 16th notes, allowing the pick to hit the strings only when required. The final touch is to add the fret-hand mutes, which are denoted by 'x' symbols in the tab. To do this, relax your fingers enough to 'unfret' the strings and you'll be rewarded with a nice percussive sound.



This outro is somewhat different from the rest of the song and moves from the key of E minor to the new key of G major, which adds brightness and vitality to the ending. The chords continue under the overdubbed lead lines from bar 5 on.

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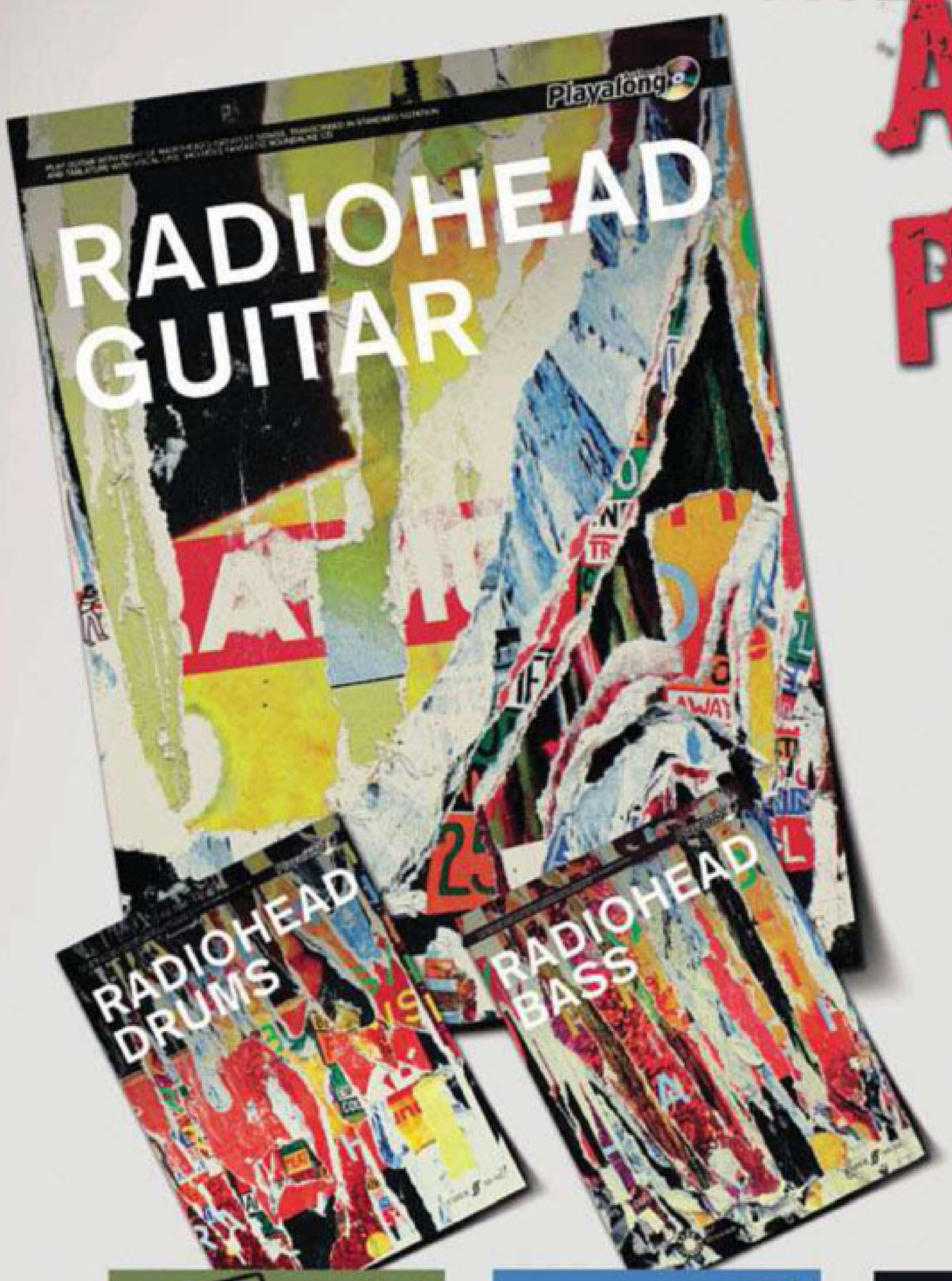

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FABER MUSIC

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MEGADETH

HANGAR 18

Sneak under the barbed wire with TG into the Roswell of thrash, and look at *Rust In Peace*'s most spectacular track – the ET-ass-whooping *Hangar 18*

Photography: Neil Zlozower

Megadeth: Dave Mustaine, Marty Friedman, Nick Menza and Dave Ellefson

Photography: Idols

THE front-to-back brilliance of Megadeth's 1990 classic, *Rust In Peace*, was an unexpected artistic miracle. Given the wreckage arising from the band's late-80s drug issues, you'd have had more chance of throwing a stick of charcoal to a gorilla and getting a scale drawing of Da Vinci's *Vitruvian Man* in return than Megadeth writing and recording a career-defining album. Megadeth were a shambles. With trusted lieutenant, bassist and Owen Wilson look-alike Dave Junior Ellefson by his side, guitarist and vocalist Mustaine directed operations, but the pair of them had long-standing issues with cocaine, heroin and God knows what else that had seen Megadeth bail on a seven-date stadium tour with Iron Maiden. But everything that made Megadeth so exciting – Mustaine's sneering polemic, hyperkinetic riffs etc – was about to coalesce in *Rust In Peace*, and it started with a changing of the guard.

Drummer Chuck Behler was on his way out as the touring cycle for *So Far, So Good, So What* neared conclusion. His tech, Nick Menza, had already filled in during soundcheck when Behler was AWOL. To paraphrase Gary Busey in *Point Break*, Menza was young, dumb and, er, full of cum. Megadeth needed somebody like Menza, a dude whose excesses were restricted to piss and vinegar – and unshakable self-confidence. They needed a lead guitarist, too. Former guitarist Chris Poland had demoed four tracks for *Rust In Peace* but there was no chance of him rejoining. Then, from nowhere, enter Marty Friedman.

"He was wearing vile shoes. The knees were ripped out of his pants," Mustaine told US extreme music mag *Decibel*. Mustaine might not have cared for Friedman's appearance, and thought his name wasn't metal enough, but he knew that he had found a player. Friedman's name was already recognised in the pantheon of shred guitar after partnering Jason Becker in Cacophony. "I went back into the room and told him he got the gig, but he had to get his hair fixed and get some new clothes so that he didn't look like a bum. He was an incredible musician. Very willing to do what it took. When he came into the studio – I had been sober – I felt I had lost grasp of my trade… I couldn't believe he was that good."

The contrast in styles between the exotic Friedman and the feral pentatonics of Mustaine was the most exciting dynamic in Megadeth's *Rust In Peace*. Mustaine was adamant that rhythm parts were doubled, but Friedman let loose for the solos. Both players used Jacksons during the recording. Mustaine used a King V with a Kahler bridge, and his classic Seymour Duncan humbucker combo of a Jazz in the neck and SH-4 Jeff Beck in the bridge. Friedman used the Jackson Kelly, it too fixed with a Kahler fixed bridge, with a single SH-4 in the bridge position. Mustaine used his Marshalls. Friedman used a variety of amps, most notably a Bogner Triple Giant.

Mustaine's seemingly bottomless well of ambition, dug out from his perceived slights at his ejection from Metallica, could have been one of the reasons that he hired producer Mike Clink. Sure, Clink had worked with Michael Schenker and UFO, one of Mustaine's heroes, but it was his success with *Appetite For Destruction* that sealed the deal. As it transpired, Clink left when Axl Rose came calling again, and Micajah Ryan finished the album.

Megadeth had put together a compendium of thrash metal jams that changed the game. And it *was* looked at as a game, a competition, an arms race between themselves, Slayer, Anthrax and Metallica. It seems preposterous, but the one-upmanship delivered an album with such knucklebenders as *Tornado Of Souls*, *Five Magics*, and the extra terrestrial panic of *Hangar 18*. Conceptually, the track was sketched out by Menza, a perma-stoned alien nut – Friedman told *Decibel* "I thought he was out of his mind, rambling on about aliens and government conspiracies" – but Mustaine had written the music for *Hangar 18* years before Megadeth were formed.

"I wrote a lot of songs when I was really young," Mustaine told TG. "*Rust In Peace*… *Polaris* was written before I was in my first band, Panic. So was *Mechanix*. *Hangar 18* was just another one of those songs, although it was actually under a different title. These were songs that I took with me to that first band – didn't get a chance to get them out in my second band [Metallica] – but my third one [Megadeth] I did."

The intro chord progression, familiar to anyone who can play the haunting clean part to Metallica's *The Call Of Ktulu*, sets the tension bar high; *Hangar 18* might have been a fantasy skit on Roswell, Area 51 and various pop-culture alien tales, but it is also perhaps the purest expression of the tension within Megadeth. Not between each other, *per se*, but the tension and compulsion to create a record that would usurp anything their peers could come up with.

"You can almost hear The Beatles influence and the Led Zeppelin influence at the front of the song," says Mustaine. "Then in the middle of the break when we go to the first extended solo section, it's a very Spanish kind of part. Then the end solo, when the guitar duel takes over, it's no holds barred, get the f*** out of the way!" Good luck with that part. Mustaine should consider himself fortunate; he only had to compete with Friedman. To master *Hangar 18* you've got to master Friedman *and* Mustaine. **(JH)**

"It's no holds barred, get the f* out of the way"** ***Dave Mustaine***

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FEATURING an eerily similar chord progression to *Hangar 18*, Dave Mustaine's involvement in the songwriting process is evident here.

GOT THE TIME ANTHRAX

GOT THE TIME features the trademark Anthrax punk-meets-metal sound and charts the influence of some of Megadeth's heavier output over the years.

>>>

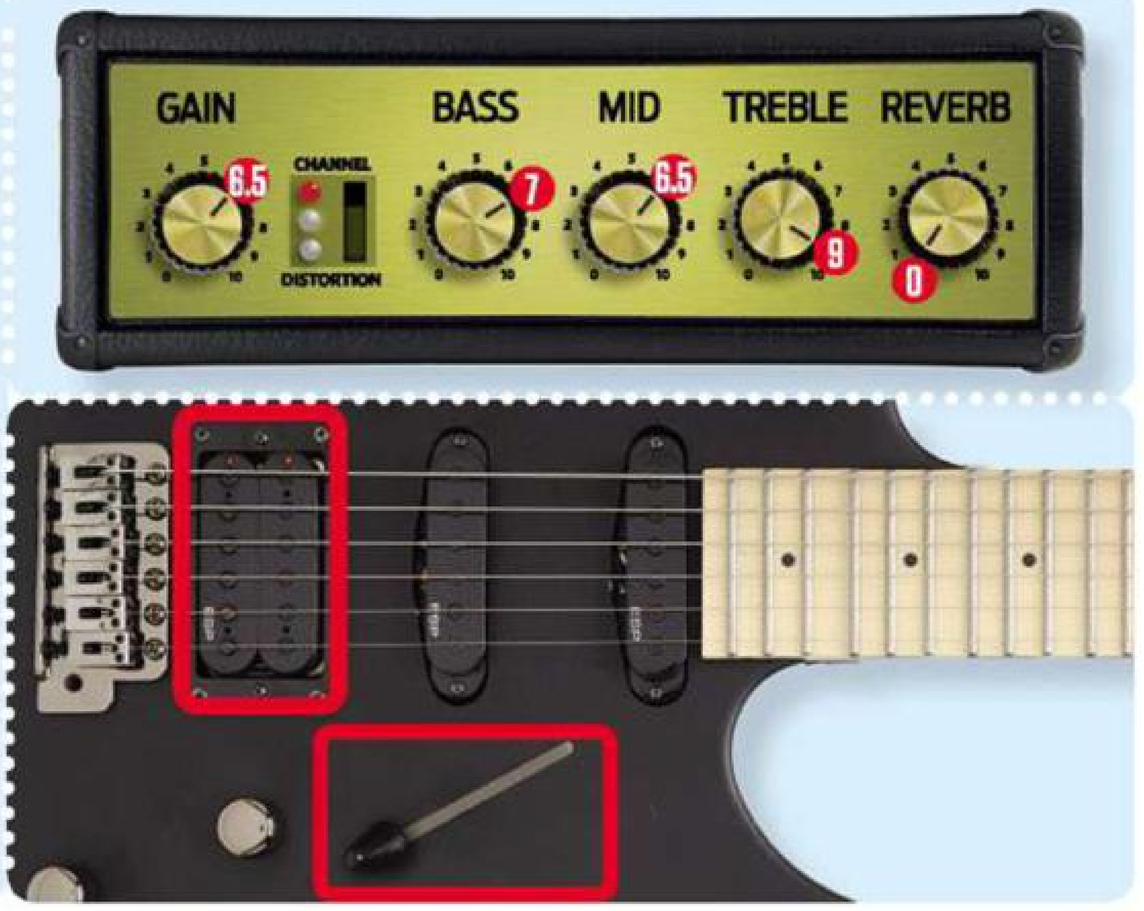
SOUND ADVICE

Everything you need to know before playing 'Hangar 18'

1

Get the sound

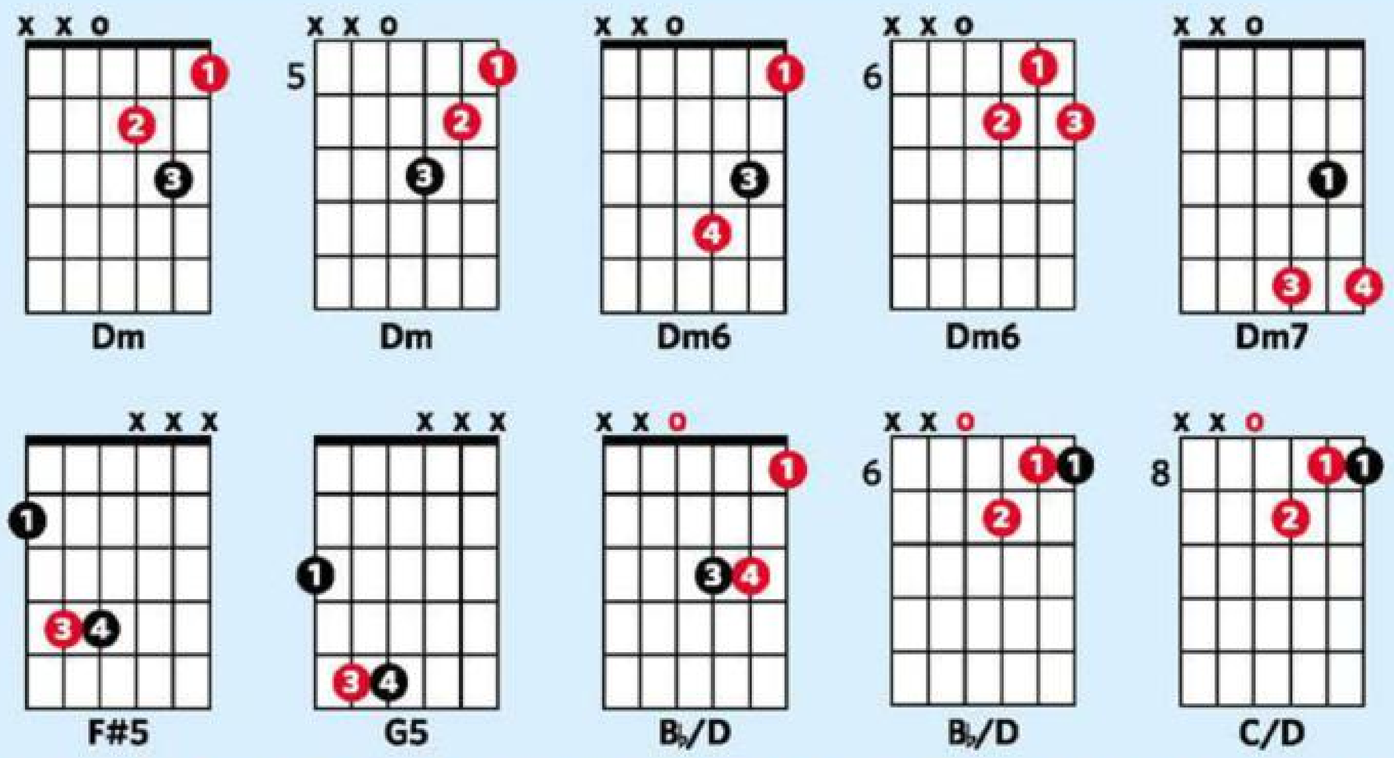
TO GET close to Mustaine and Friedman's tone, you need a modern high-gain valve amp set to its distortion channel, and a guitar equipped with a bridge humbucker. Boost the treble for more clarity, especially with the intro chords. Keeping the reverb set to zero also helps those riffs cut through the mix with plenty of bite. The outro solo makes use of all of the Jackson's 24 frets, but if you only have 22, try changing the notes slightly or even playing down an octave.



2

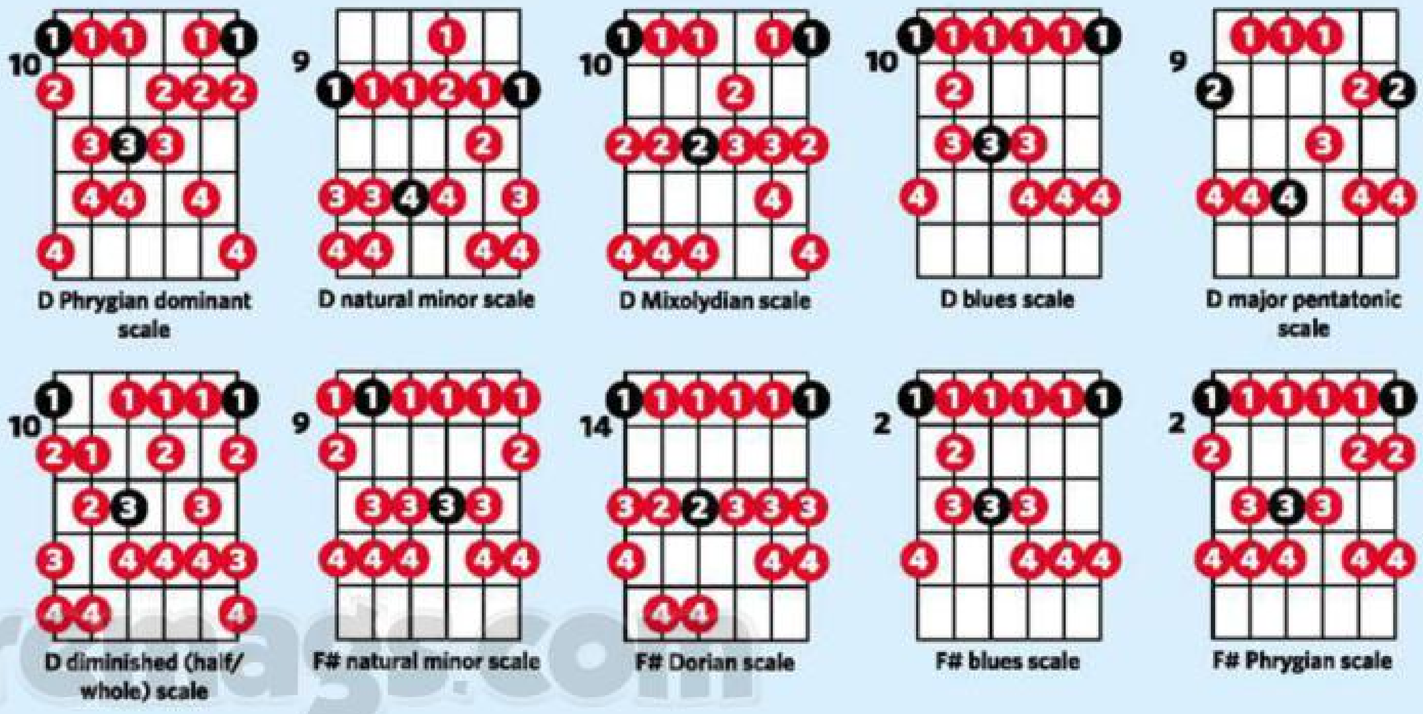
Chords

THE MAIN bulk of this song's chords are heard during the intro, where everything is based around the first, second and third strings with the open fourth string D played as a drone. Although D minor is the key centre, chromatic voice leading (moving one note in the chord by one fret) results in some interesting chord sounds. After the intro, though, the only chords are simple '5' powerchord shapes.



Scales

MARTY Friedman is famed for his liberal use of exotic scales and this track is no exception. He centres on the fifth mode of the harmonic minor scale (known as the Phrygian dominant: 1♭2345♭6♭7) for most of the track, as well as hitting 'outside' chromatic passing notes. To become fluent in moving between scales, focus on two or three patterns until you become comfortable with them.



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'HANGAR 18'
Music & Lyrics by David Mustaine
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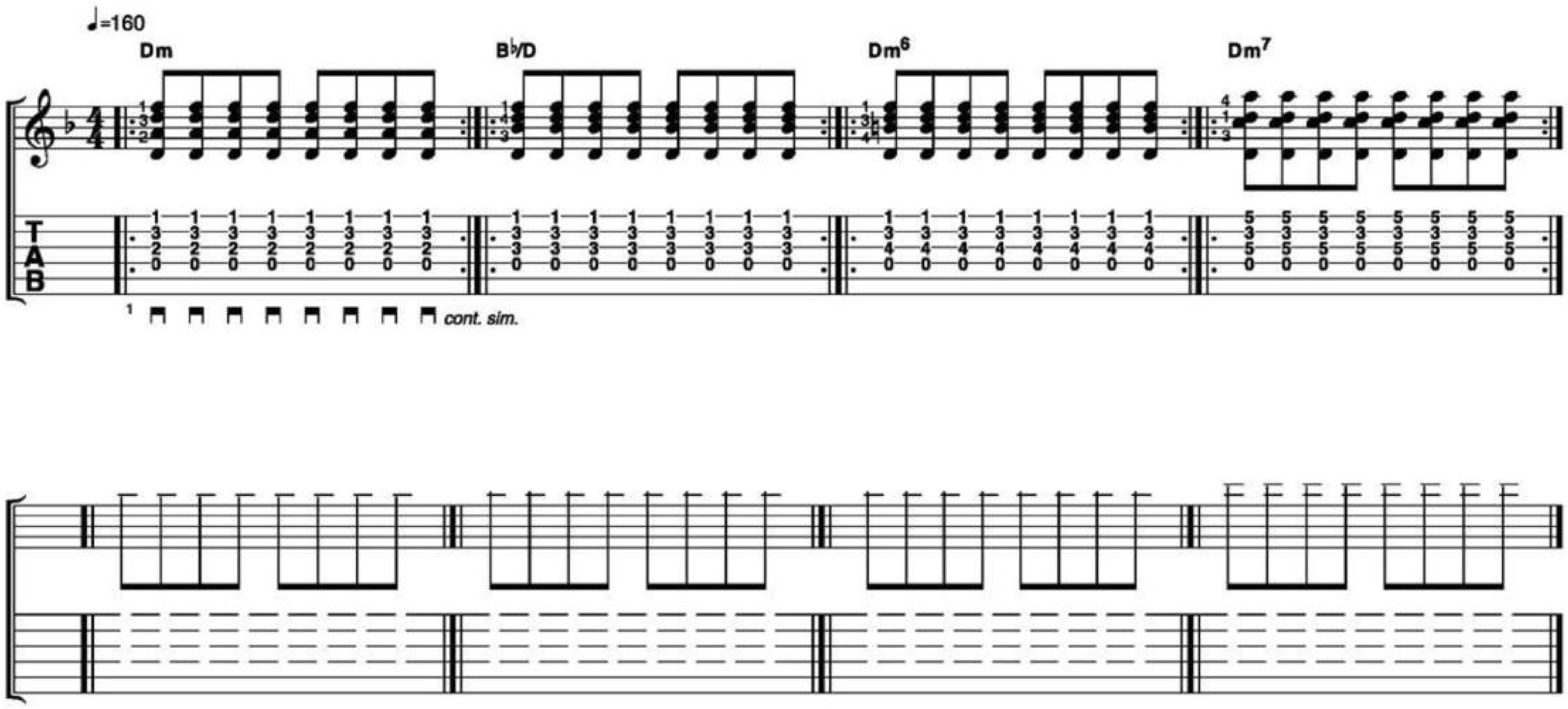
MEGADETH

Hangar 18

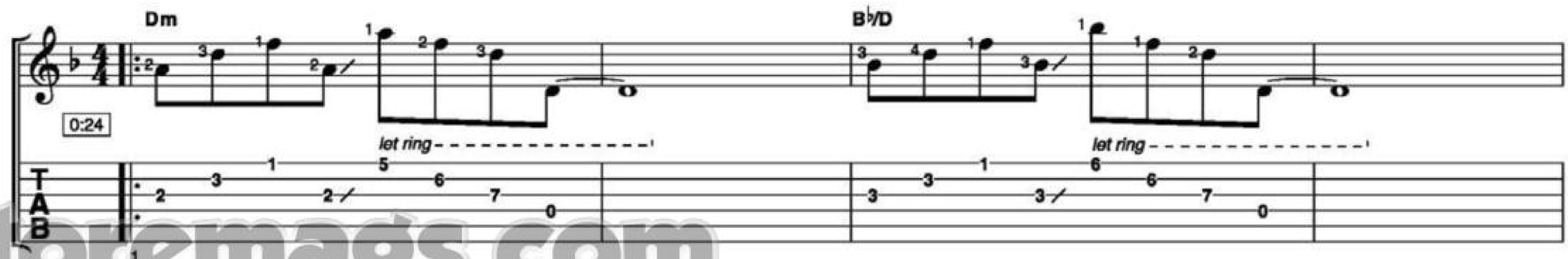
FULL TAB

INTRO



It's useful to play through this section with a clean sound at first, so you can concentrate on making really smooth changes between the chords. Practise with a metronome to help your timing, because the pace of the strict downstrokes can be difficult to begin with.

PRE-VERSE



Transcription: Steve Allsworth

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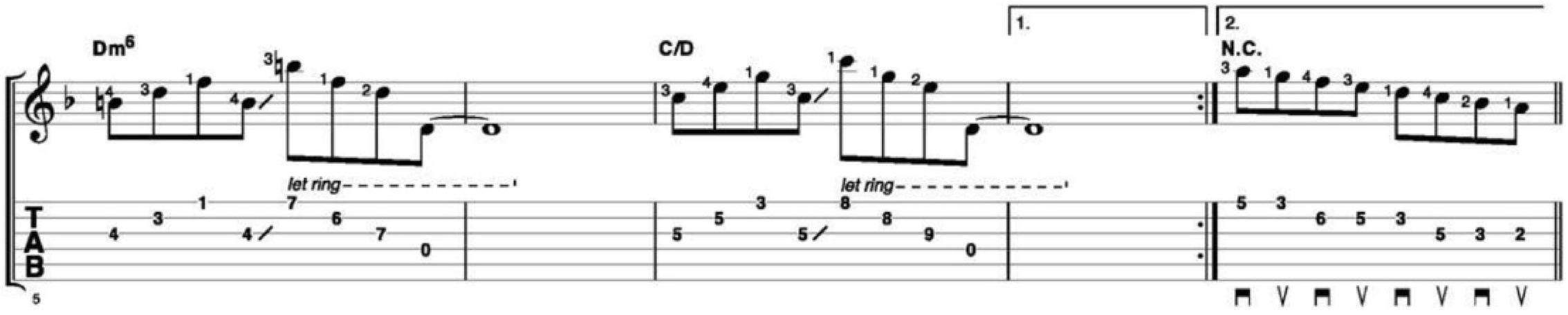
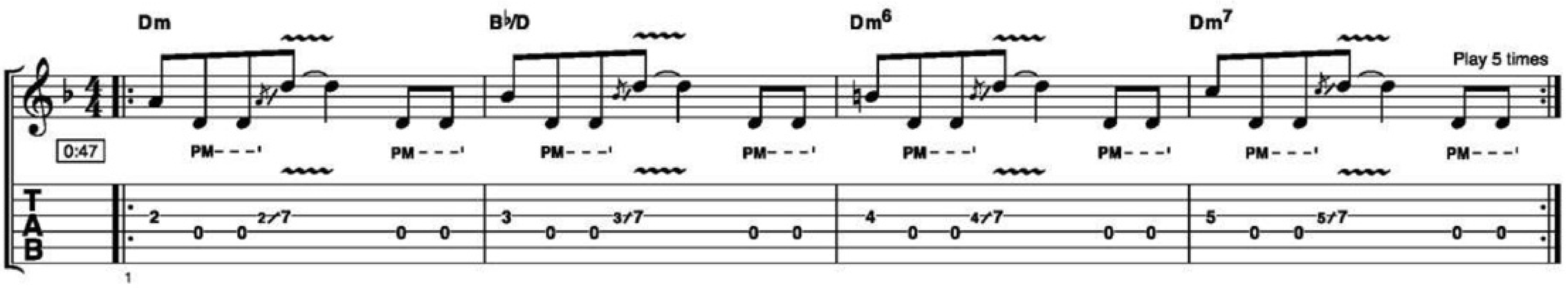
PRE-VERSE (CONTINUED)



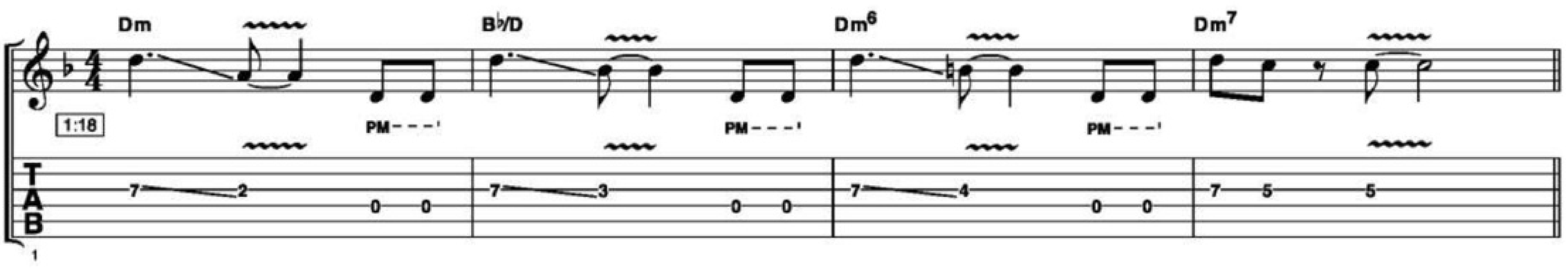
Notice where we've notated slides in the tab (indicated with a diagonal line coming from the tab number and note head). Use these slides to help you move fluently into each new position. They are 'slides to nowhere', though, so you aren't moving to a specific fret.

VERSE



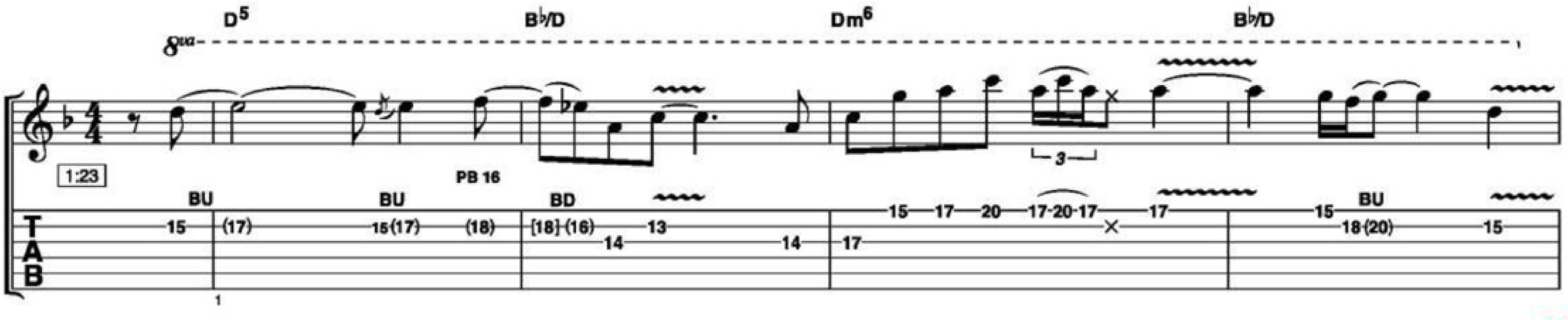
Use a very small amount of palm muting on the open fourth string, and try to stub your first finger against it to prevent unwanted string noise as you pick between it and the third string. The third string notes should be slightly louder than the fourth string.

CHORUS



This is essentially a simplified, reversed version of the verse riff. Watch your timing on the slides, though; they should be lazy dotted crotchets. Try practising the riff without the slides to begin with so that you can concentrate fully on the timing.

SOLO AND RIFF 1



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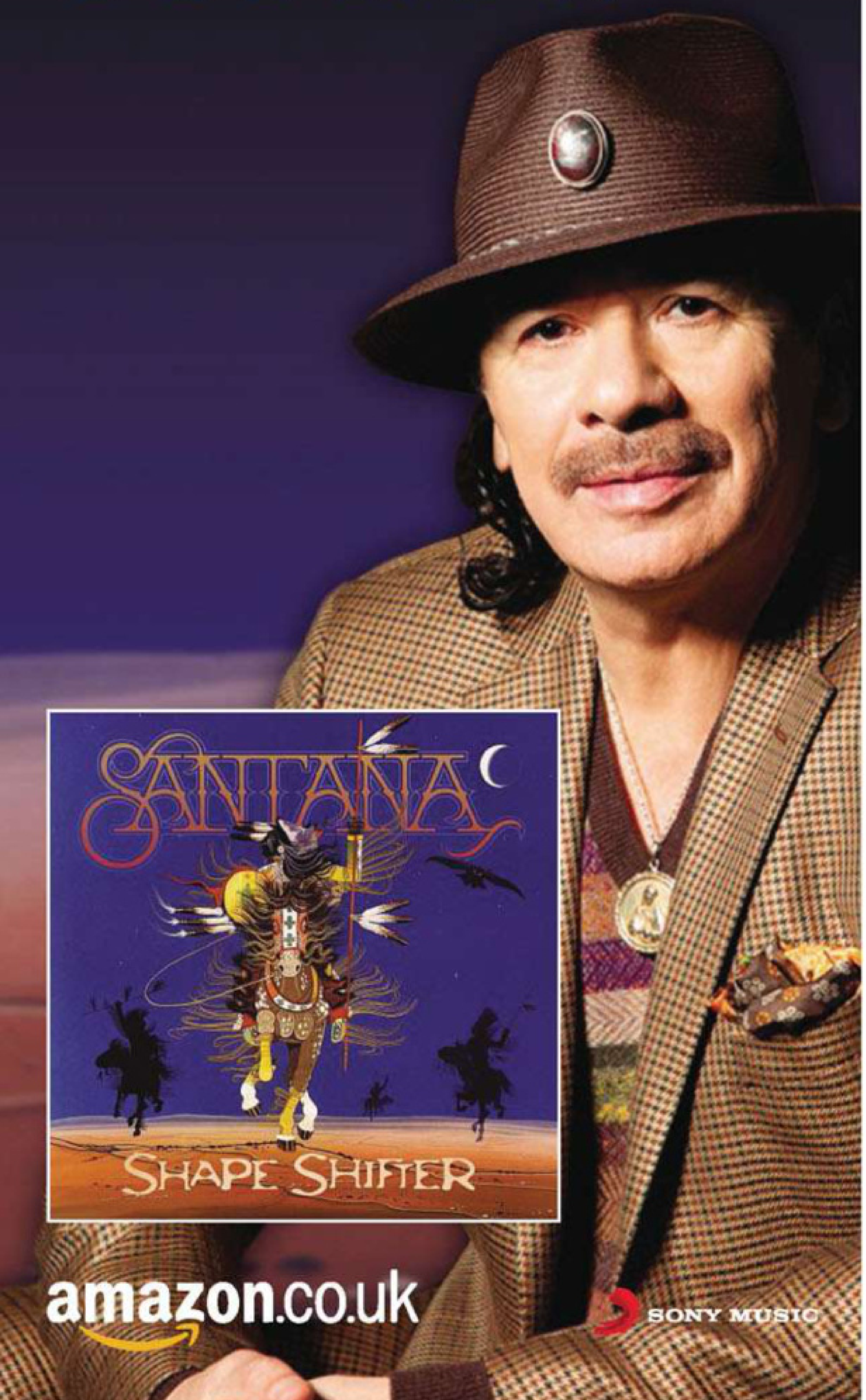

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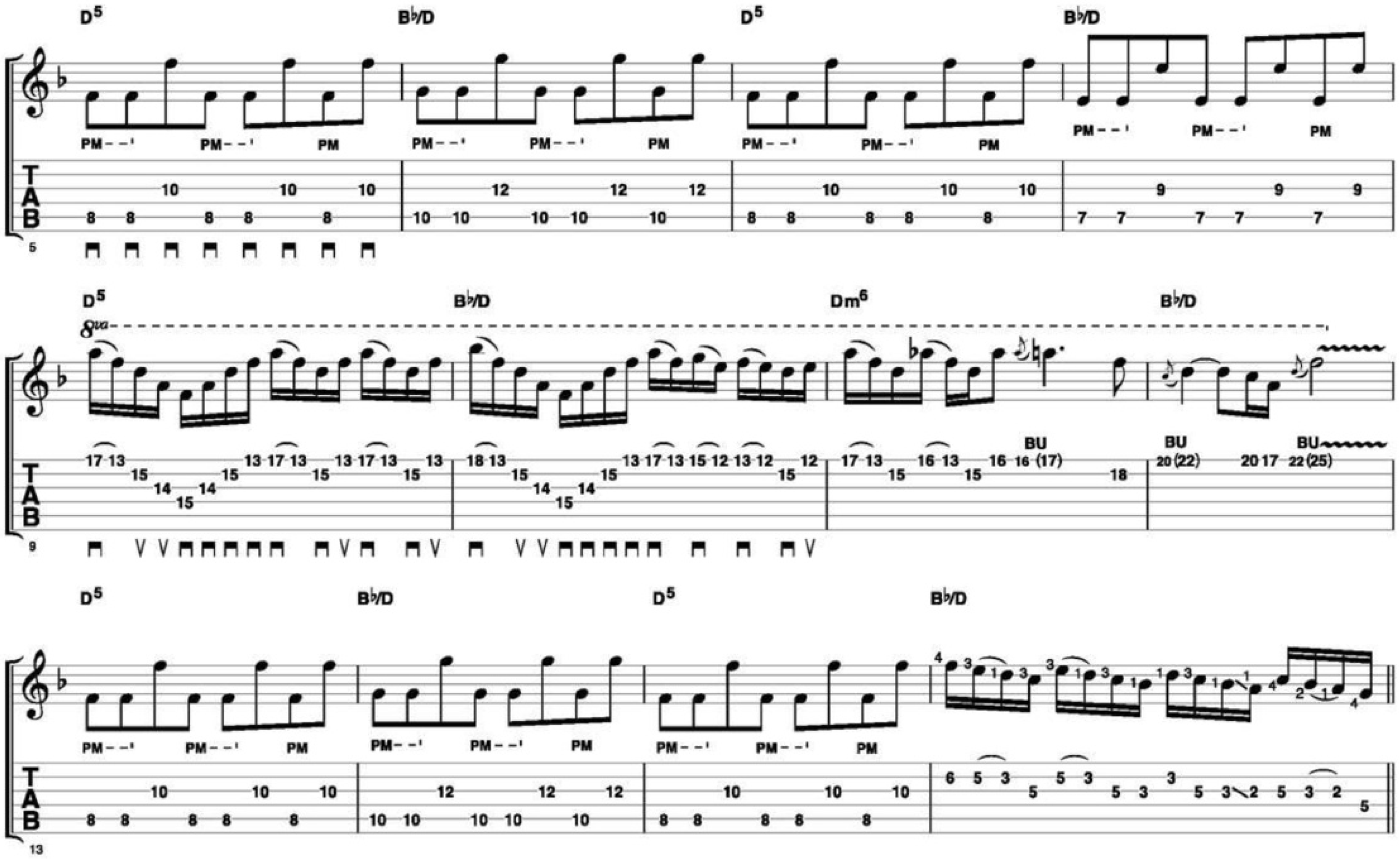
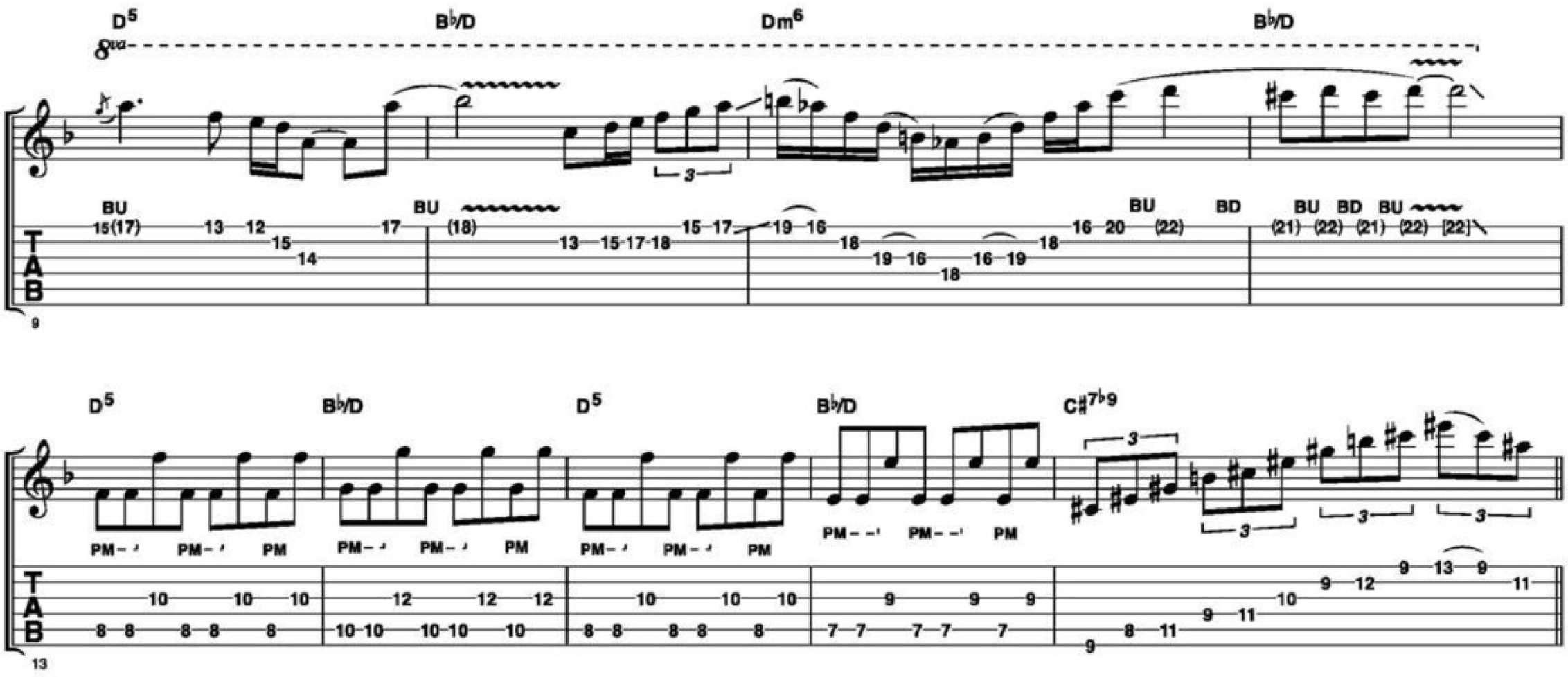


Bars 1 to 4 use conventional string bends but be sure to pay attention to the intonation. The sweep-picked arpeggio in bar 9 is tricky because of the speed. Sweep picking requires you to change pick direction only when you switch from ascending to descending. We've added pick directions for assistance.

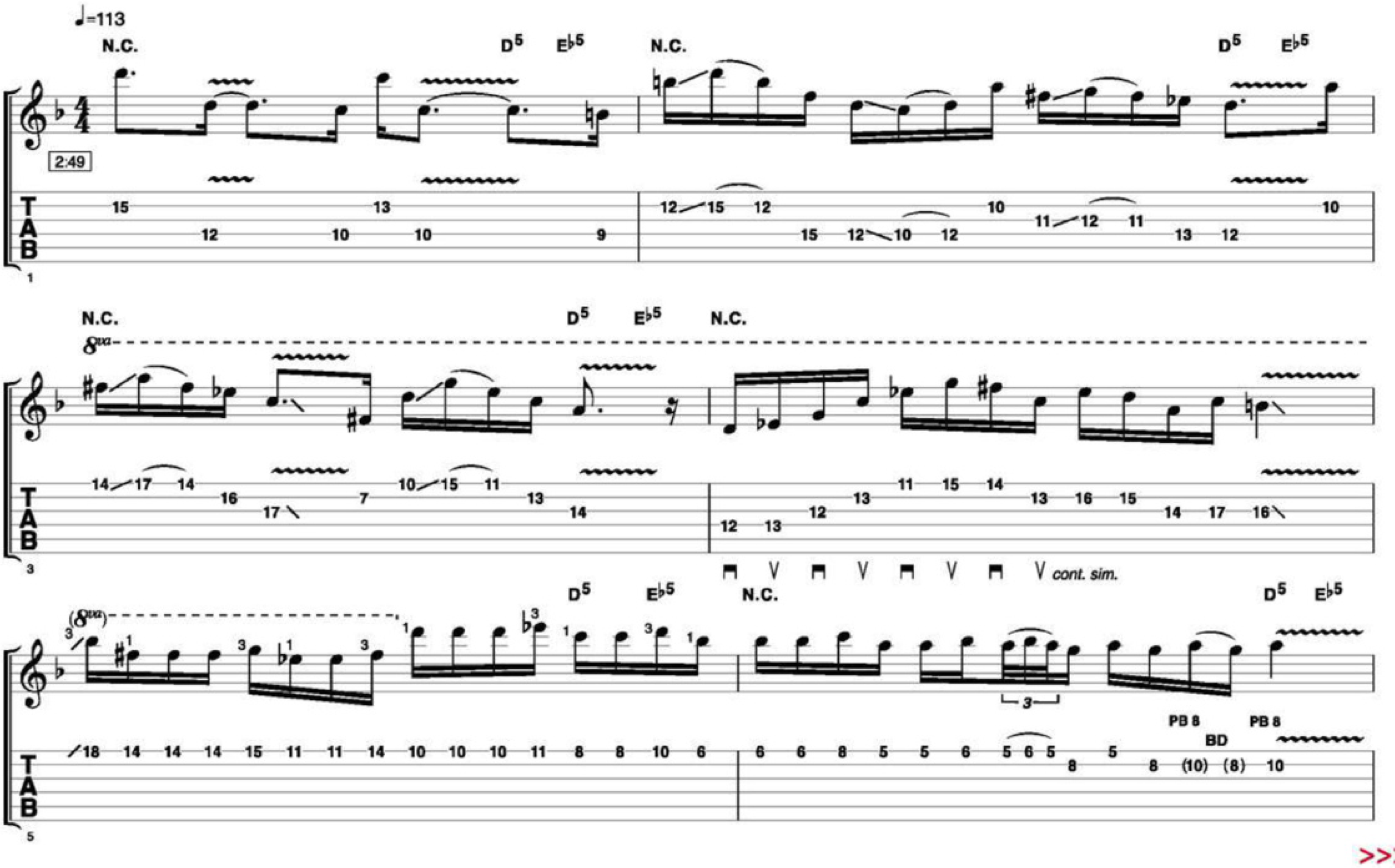
SOLO AND RIFF 2

SOLO AND RIFF 2 (CONTINUED)



The riff in bars 5 to 8 has a solid all-downstrokes feel, but you could try downstrokes with upstrokes on the third string notes as an alternative. The large triplet arpeggio in bar 17 is based around three octaves of a C#7 chord. For a smoother legato feel, use hammer-ons.

OUTRO SOLO (PART 1)



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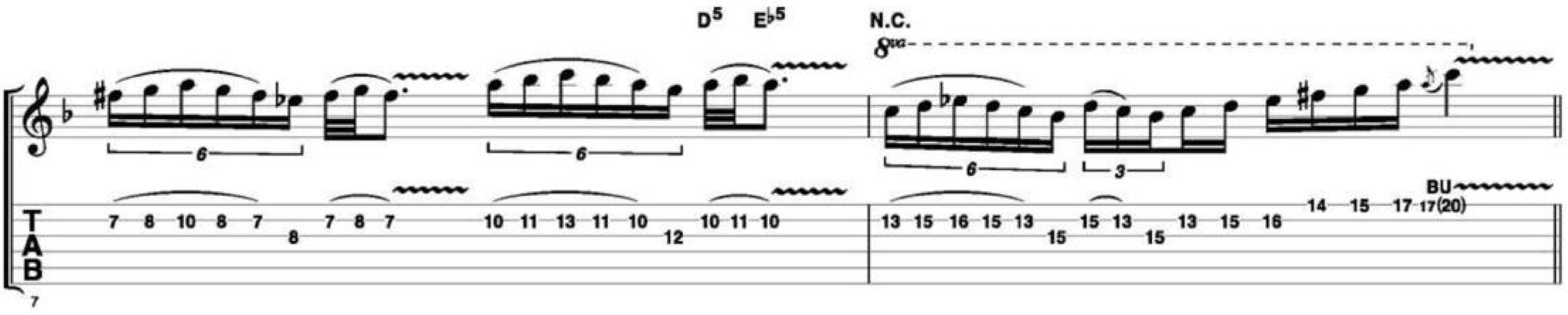
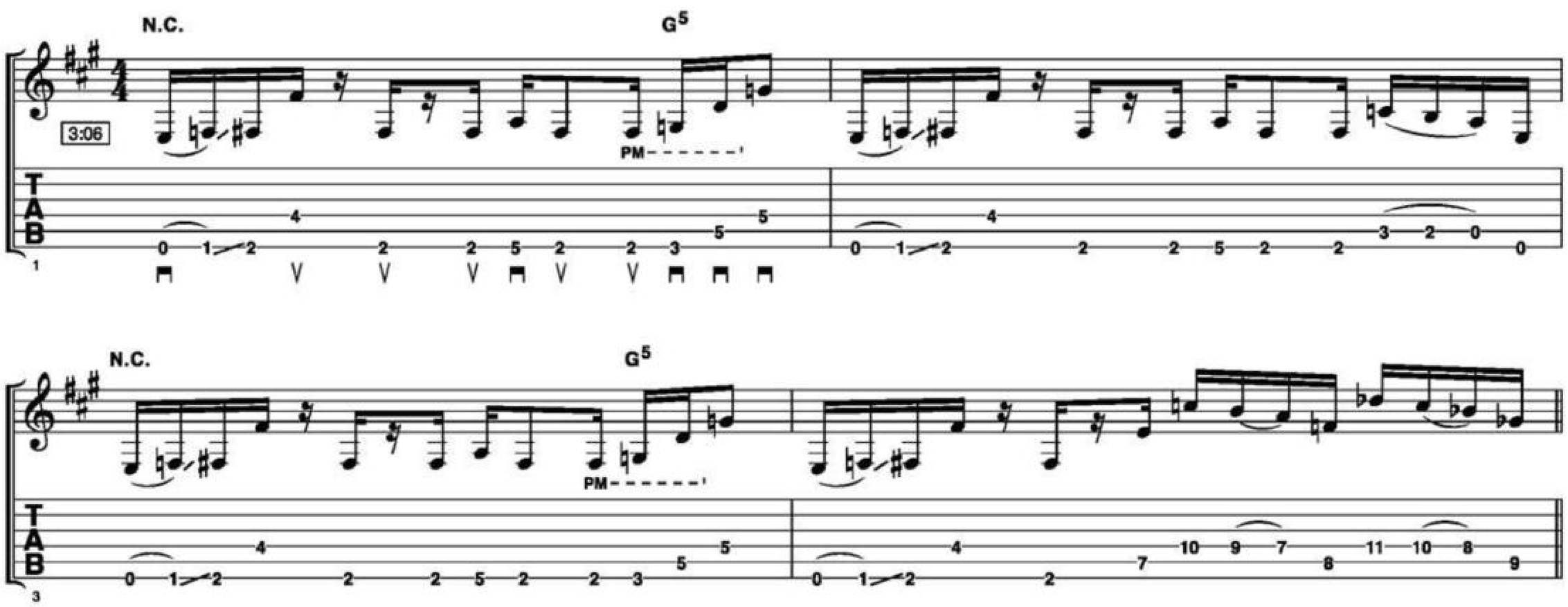
OUTRO SOLO (PART 1) (CONTINUED)



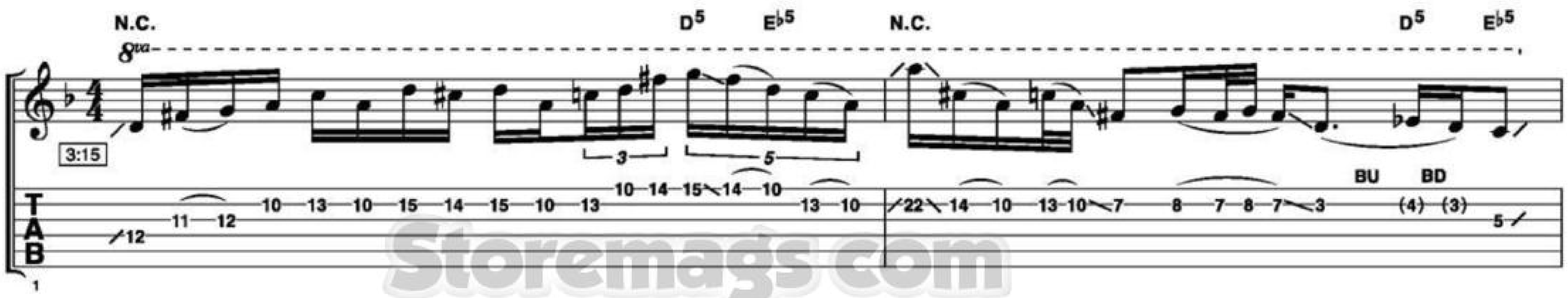
This entire solo makes use of the neoclassical-sounding D Phrygian dominant scale (D E♭ F# G A B♭ C). Break it down into two-bar sections to make the various techniques easier to digest. Notice how slides are used to make the position shifts easier and smoother.

RIFF



This short section returns several times until the end of the track. It is based around F# Phrygian (F# G A B C# D E) and blues (F# A B C C# E) scales. Make sure your guitar is silent during the rests (𝄾) by releasing pressure on your fretting fingers.

OUTRO SOLO (PART 2)



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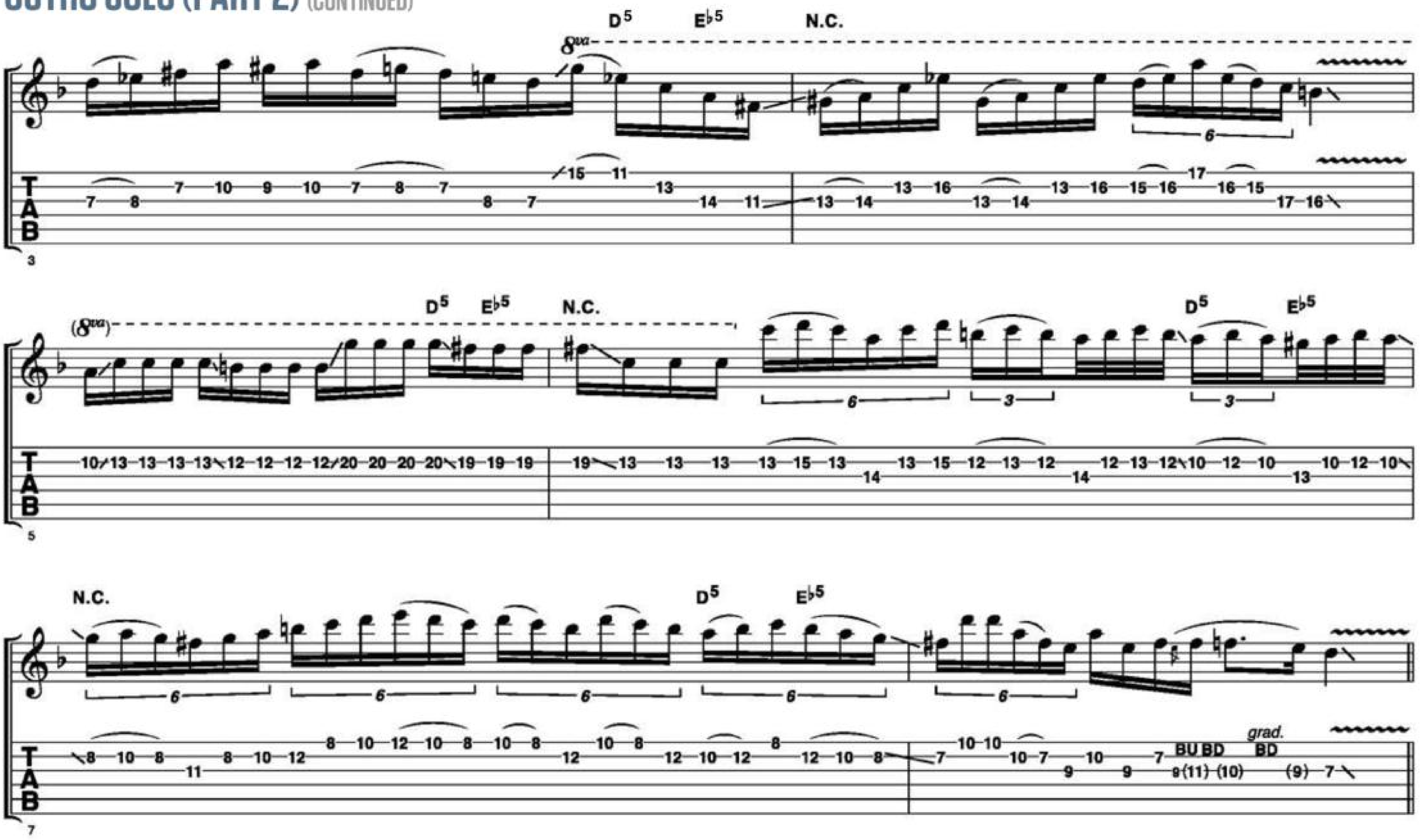
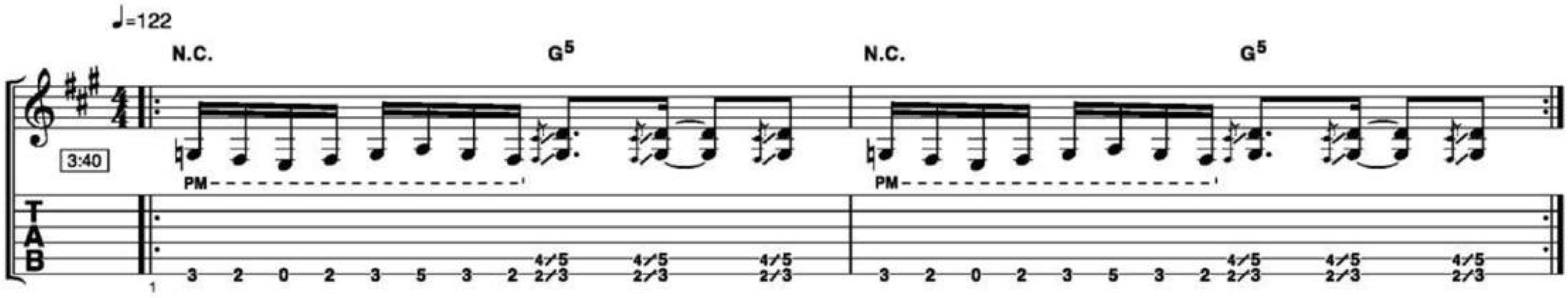
OUTRO SOLO (PART 2) (CONTINUED)



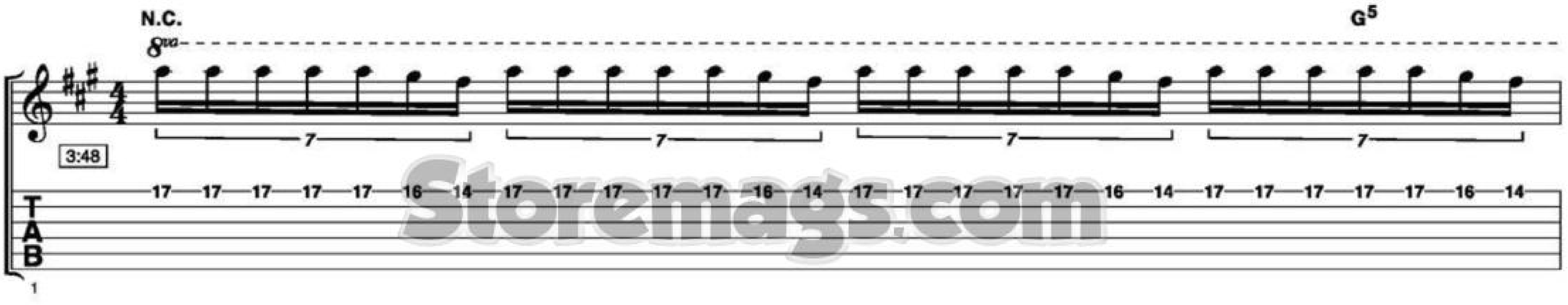
There are a lot of complicated rhythms here. The best way to start is to practise the 16th-note-based phrases, eg, the first half of bar 1, all of bar 3 and all of bar 5. Practise the other rhythms (triplets, quintuplets and sextuplets etc) on one note at first. Once you understand the rhythm, try playing the notes.

INTERLUDE



Make sure to pick and fret at exactly the same speed during the 16th notes to ensure maximum accuracy. Use 'down, up' style alternate picking and position your fretting fingers in a one-finger-per-fret arrangement on the 1st, 2nd, 3rd and 4th frets. Practise with a clean tone so you can hear clearly.

OUTRO SOLO (PART 3)



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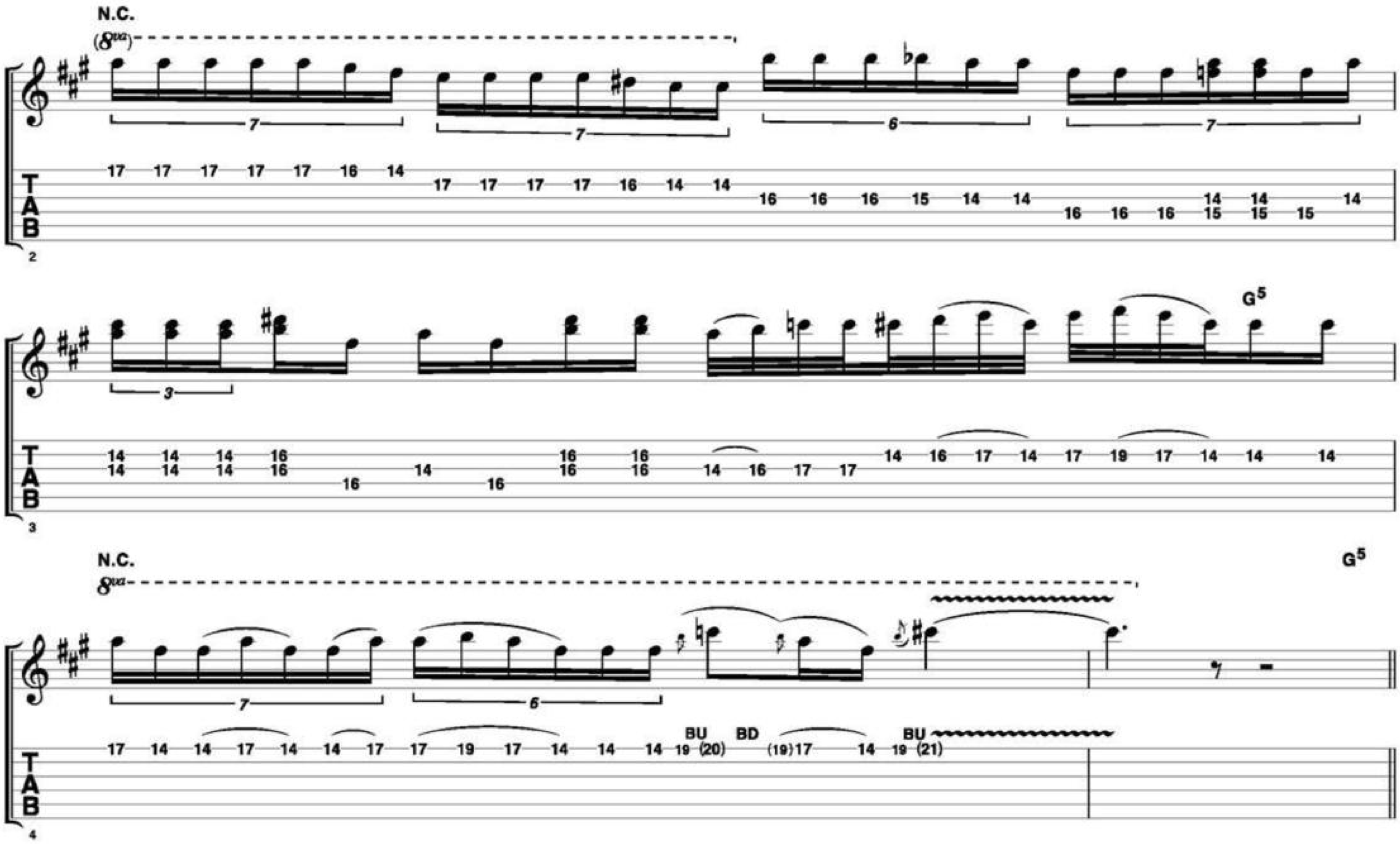
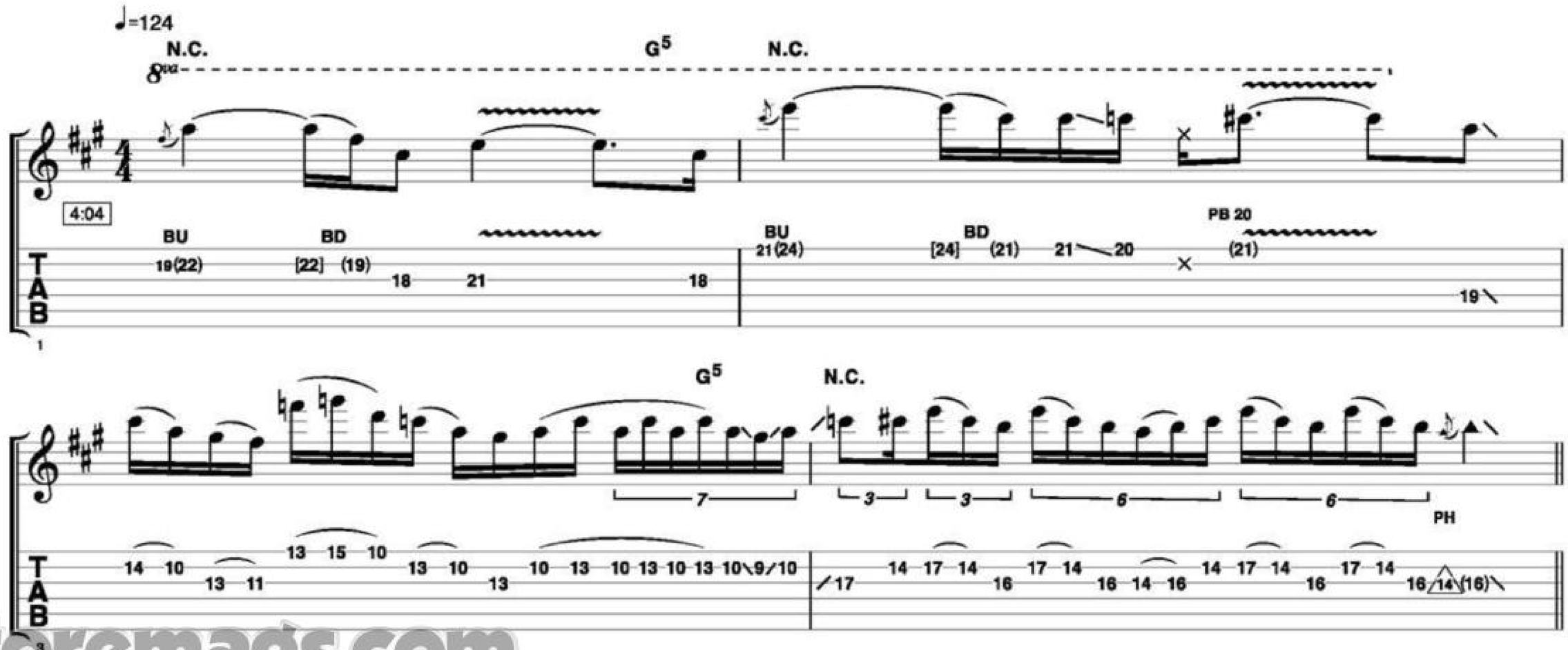
OUTRO SOLO (PART 3) (CONTINUED)



The first lick has a 'play as fast as possible' vibe to it. It works out as about seven notes per beat (hence we've notated septuplets) but don't worry about perfect timing. Try to feel the 4/4 pulse of the music and aim to time the first note of each septuplet accurately. The rest should fall into place.

OUTRO SOLO (PART 4)



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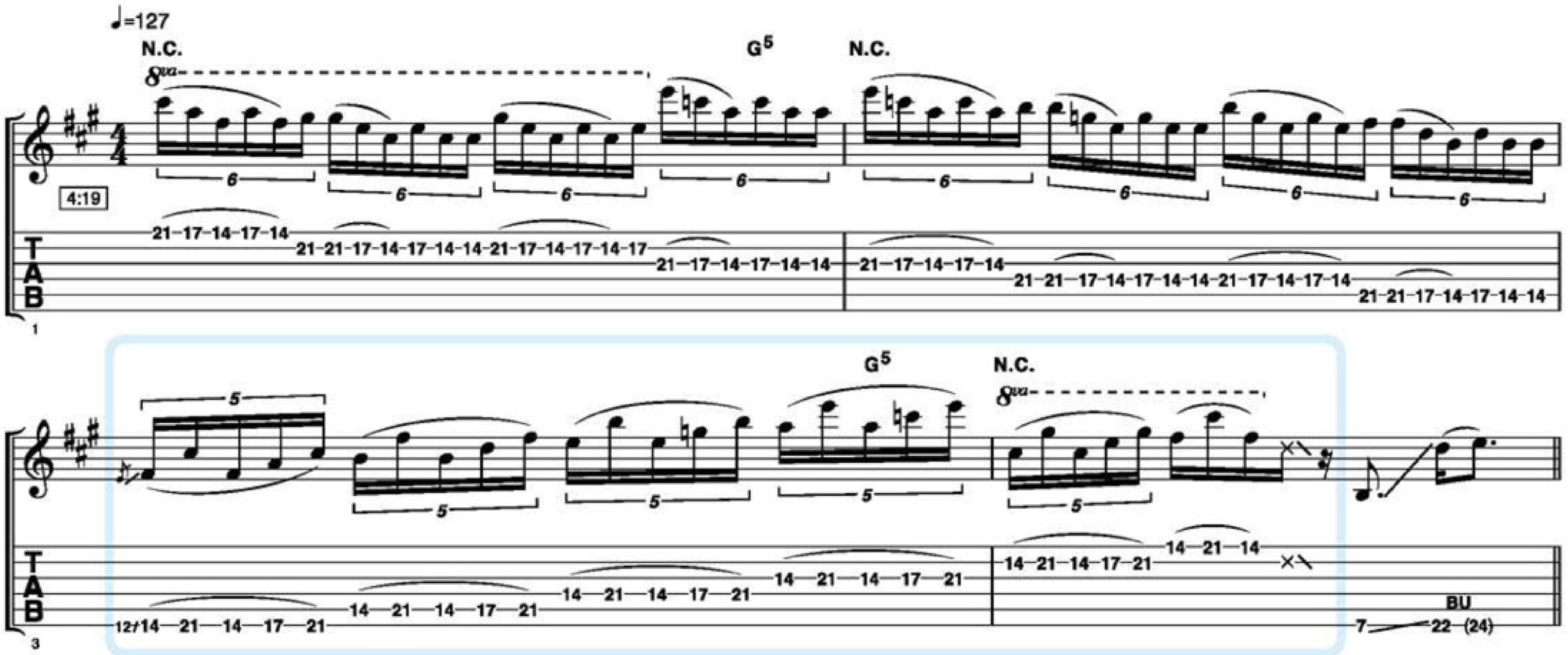
Marty starts out with some wide, three-semitone bends. These tend to be easier higher up the neck, but it's still important to use your idle fingers to support the finger that's performing the bend. A combination of picking and legato gives this section its character, so avoid using a legato-only approach. >>>

OUTRO SOLO (PART 5)



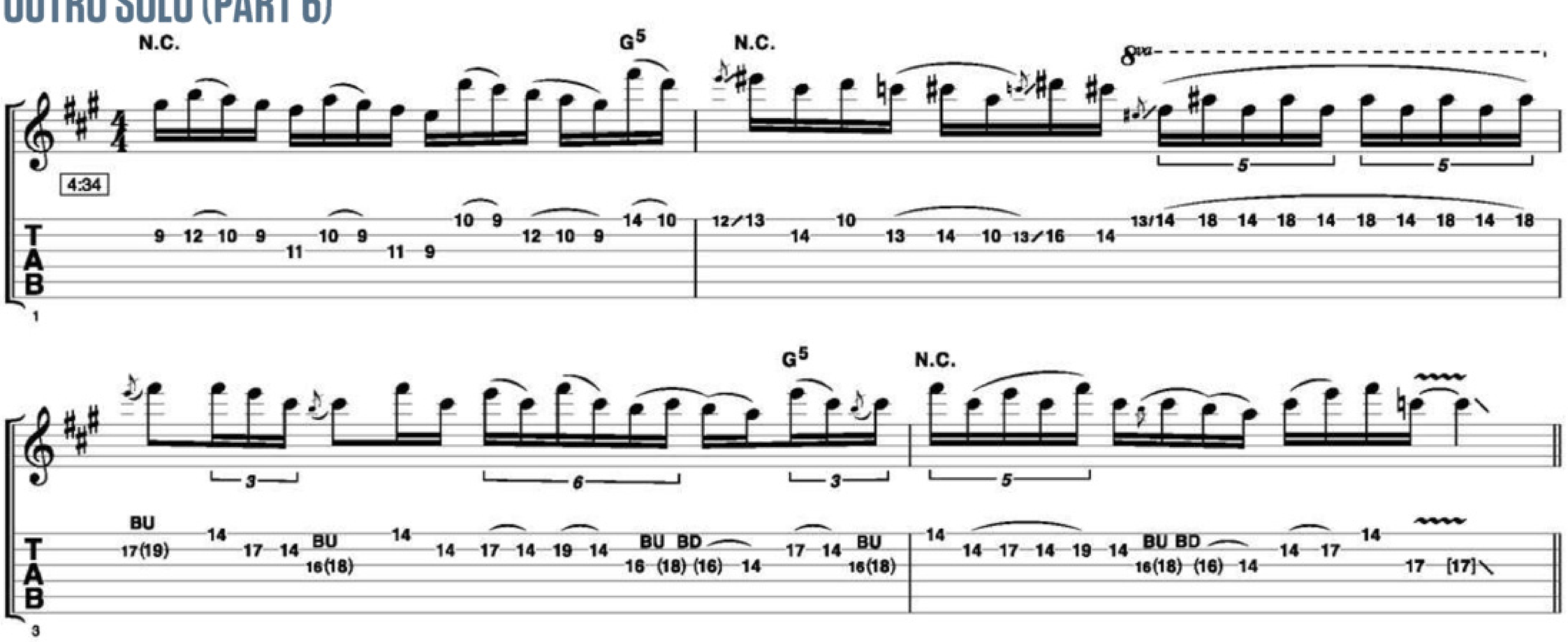
TECHNIQUE FOCUS

Learn linear legato licks

FIVE FRETS represents the distance from a note to another identical pitch on the next string down (except on second and third strings where, thanks to the guitar's tuning, the distance is four frets). When three-note-per-string legato ideas are spread beyond this five-fret span, you can come up with some interesting melodic ideas that sound somewhat different to (and often more intricate than) more basic ascending or descending scale patterns. The lick here is a similar idea to a line from Eddie Van Halen's solo in Michael Jackson's *Beat It*, in that one wide pattern is repeated across several strings. It requires a hefty stretch, but can add an interesting, slightly 'outside' sound to your soloing.

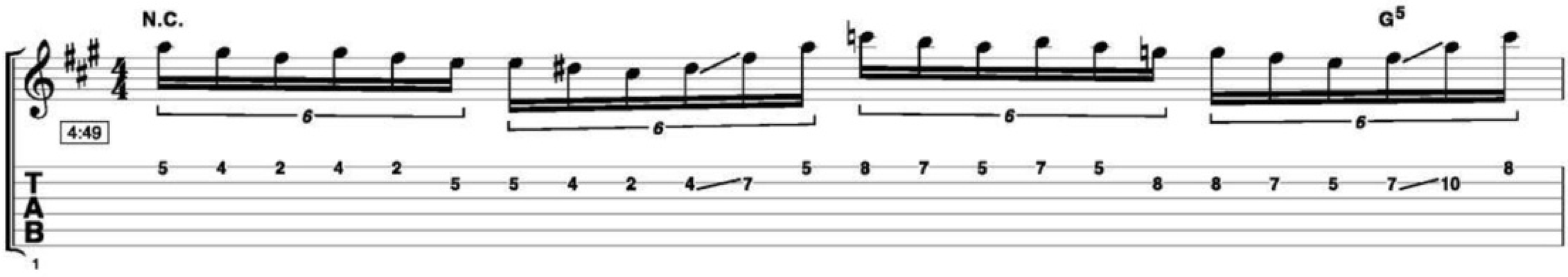
You'll need perfect hand position for these huge stretches so keep your thumb low on the back of the neck and your fingers in line with the frets. Try the quintuplet lick first, because it's a little easier to see the repetitive pattern that's used. If you're struggling, consider using your pick hand to tap the 21st fret.

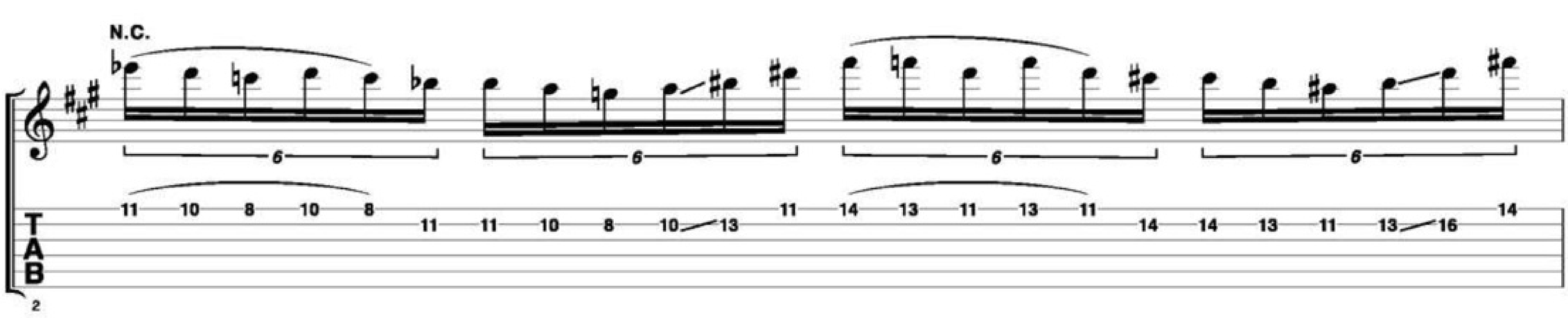
OUTRO SOLO (PART 6)

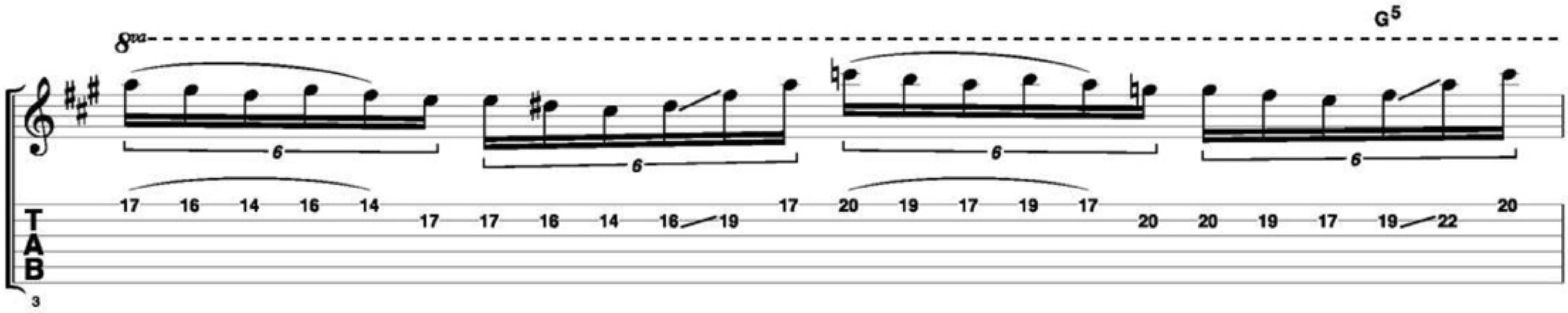


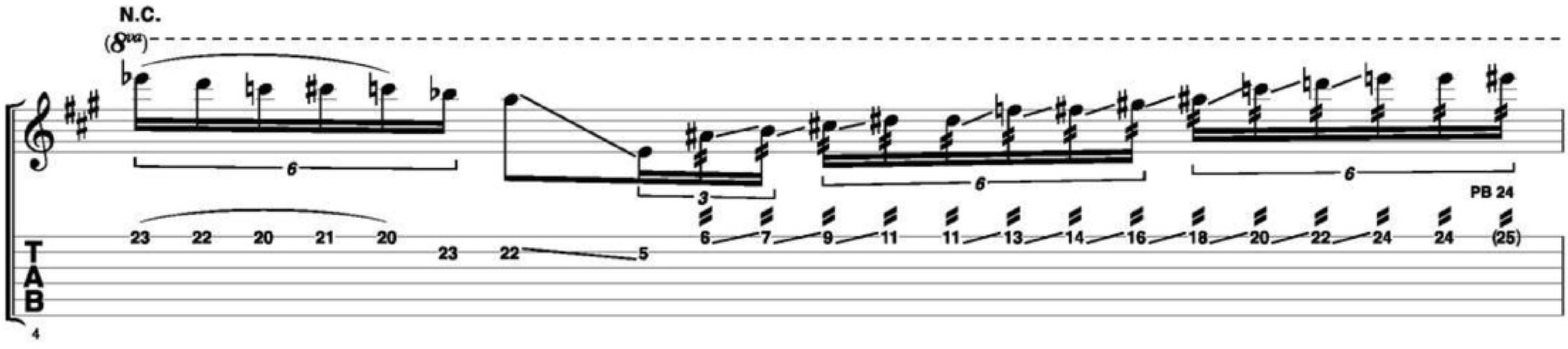
This is probably the most conventional solo in the track, with the F# natural minor scale and fast blues licks coming to the fore. As always, it's best to slow the part right down to give your fingers a chance to learn the patterns, and also to allow your pick hand to develop even timing.

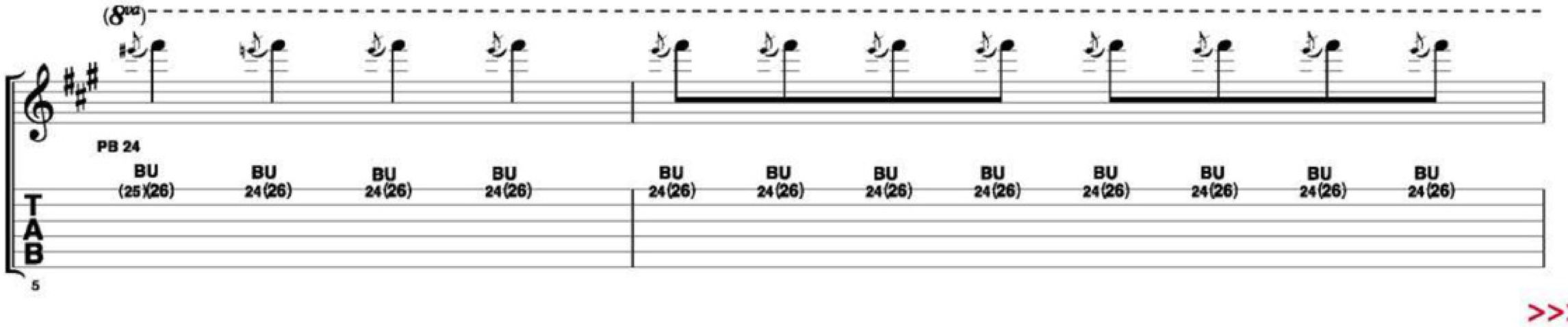
OUTRO SOLO (PART 7)











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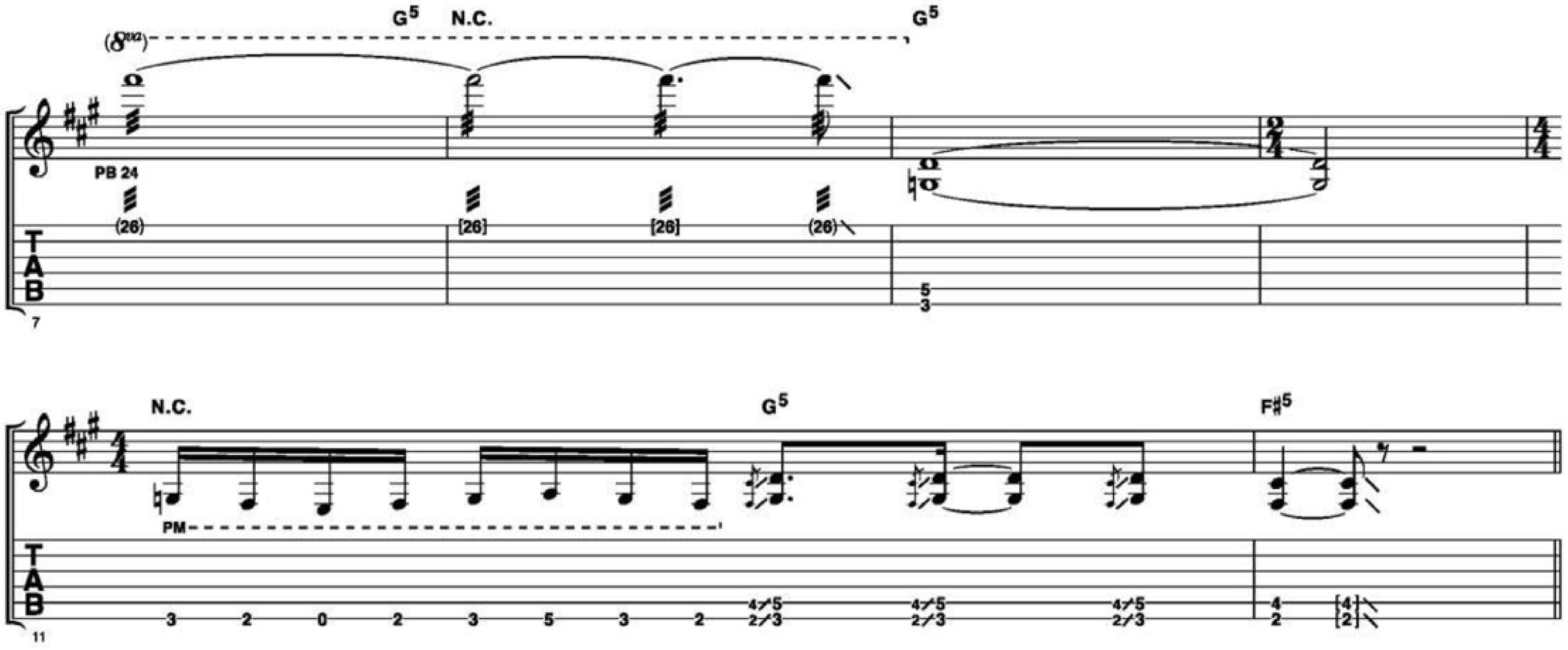
OUTRO SOLO (PART 7) (CONTINUED)



Look at the first two sextuplets in bar 1. The next two bars are essentially the same lick moved up the neck in three-fret steps. The lick in bar 5 features a 24th to 26th fret bend, which is a potential string breaker if you don't have enough frets. If you don't have 24 frets, try playing an octave lower.

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FULL TAB

BEETHOVEN

SYMPHONY NO 5 (1ST MOVEMENT)

Make like the rock star of the classical era with TG's arrangement of this immortal Beethoven masterpiece

The Great Kat's shred histrionics take Beethoven's Fifth to a whole new level

Photography: The Great Kat

NO matter how much knowledge you have of classical composers, you'll almost definitely know the name Beethoven, and if there's any classical symphony that's most likely to be recognised immediately, it would be the first movement of Beethoven's Symphony No 5 in C minor. Here TG takes the most famous piece of symphonic music by one of the most famous classical composers and arranges it for the modern-day rock guitarist.

Ludwig Van Beethoven (1770-1827) is so well known as a great composer and leading figure in classical music that it's easy to think he has always been part of the musical 'establishment' with an uncontroversial acceptance into the mainstream. However, this is far from the truth. Despite his traditional roots, Beethoven's music was radical and uncompromising. For example, his first symphony in C started on a 'dominant' C7 chord, an unthinkable concept at the time. He challenged the status quo by inventing new musical forms, expressive melodies, complex harmonies and powerful rhythmic ideas. These attracted criticism and resistance but ultimately forged a phenomenal musical legacy.

Beethoven's influence endures not only because of his extraordinary music, which ranges from relentless driving rhythms to a fragile sensitivity, but also his persona. He was a conflicted and endlessly fascinating individual, and almost everything about him is a contradiction. He was a master of classical music forms but fought against them. At times he was fiendishly anti-social but also inspired by a philanthropic idealism; his final complete symphony (Symphony No 9 in D minor) includes a triumphant *Ode To Joy*, a rousing call for a global brotherhood of man. Beethoven crafted meticulous compositions over years of hard work but was also able to improvise complete pieces, and although he was filled with a seemingly endless musical imagination, he spent his later years tortured by deafness. It is this complex, tragic persona that places him as the rock star of the classical era: talented, revolutionary, creative, passionate, and troubled in equal measure.

Beethoven's fifth symphony, composed from 1804 to 1808, is one of the pinnacles of the classical era and has been performed, recorded and rearranged countless times, and has become an icon of popular culture. The famous four-note opening motif (made up of only two pitches) can be recognised by its rhythm alone, and has been dubbed the 'Fate motif'. These four ominous hits have been said to represent 'Fate knocking at the door'. The suggestion that Beethoven himself described the motif with such profundity is questionable, and the more plausible explanation is that he was inspired by the song of a yellowhammer bird he heard during one of his habitual walks.

Regardless of its origin, Beethoven's genius is revealed by his ability to use this small idea to construct the entire four-movement symphony. The motif acts as a building block – like a musical Lego brick – recurring throughout, and integrating the whole symphony lasting over half an hour. It is, in effect, the prototype of the modern-day concept album such as Pink Floyd's *The Wall* and Muse's *The Resistance*, a series of works integrated by recurring themes and musical ideas.

Symphony No 5, and the first movement in particular, has become infused in popular culture, appearing in dozens of films and TV shows such as *The Mentalist* (2011), *Peter Pan* (2003), *Mr Bean* (2002), *Fantasia 2000* (1999), *The Muppet Show* (1978), *Disturbia* (2007), the 1994 movie dramatisation of Beethoven's life, *Immortal Beloved*, and *Bill & Ted's Excellent Adventure* (1989). This latter movie is essential viewing for any electric guitarist, not least to witness Beethoven transported in time to the modern day by two guitar dudes, and let loose on a bank of synthesizers to the music of Extreme.

The music has also been reinterpreted in various styles; the 1974 *Saturday Night Fever* hit *A Fifth Of Beethoven* by Walter Murphy &The Big Apple Band uses the melody with a disco groove. This version also appears in the *LittleBigPlanet 2* video game and *Family Guy*, and demonstrates the rhythmic power of the 'Fate motif' even in the comically distant style of 70s disco.

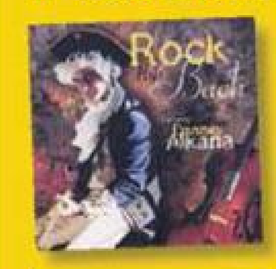
The piece has also become a favourite among electric guitarists. Neo-classical virtuoso Yngwie Malmsteen incorporated the melody in his 1985 performance with a remarkable fluency and confidence for a 22 year old. It is perhaps Danney Alkana's *Beethoven's 5th* (*Rock The Bach*, 1999) interpretation, with its stately tempo, symphonic accompaniment and backbeat groove, that has formed the blueprint for many subsequent electric guitar versions (Alkana's arrangement is often mistakenly credited to Steve Vai). The main motifs in Alkana's version are played with a distorted tone, wide vibrato, pinched harmonics and neo-classical style sweep picking. A recent release by The Great Kat (*Beethoven Shreds*, 2011) includes a short arrangement of the tune at a breakneck tempo, infused with shred heroics and speed-metal accompaniment.

TG's arrangement focuses on the main themes of the piece, reproducing them quite faithfully with a rock backbeat and orchestral hits to co-ordinate with emphatic melodic moments. Although the tempo is a moderate 85bpm, it's still a challenge to play the 16th notes with precision. Much of the piece relies on a secure alternate picking technique with or without palm muting. In the C section a chord-melody approach is taken. Here the attention is on maintaining a smooth melody while allowing the underlying chord tones to ring freely. If you're not switching your amp tone at this point, lighten your attack so there's more clarity than in the other sections, which require a healthy level of distortion. **(MM)**

"Beethoven challenged the status quo with new ideas"

Three of a kind

IF YOU LIKE 'SYMPHONY NO 5', TRY THESE...



VIVALDI: SPRING DANNEY ALKANA

THE *Spring* movement of Vivaldi's *Four Seasons* is an instantly recognisable piece and Alkana's amazing lead playing makes this a shred delight.

THE Great Kat provides 100 seconds of utterly mad shred guitar with multiple lead parts weaving in and out of each other, all played at lightning pace.

PUT down your guitar and check out this masterpiece from another master of the classical era, just as the composer intended it to be heard.

>>>

Illustration: Jago

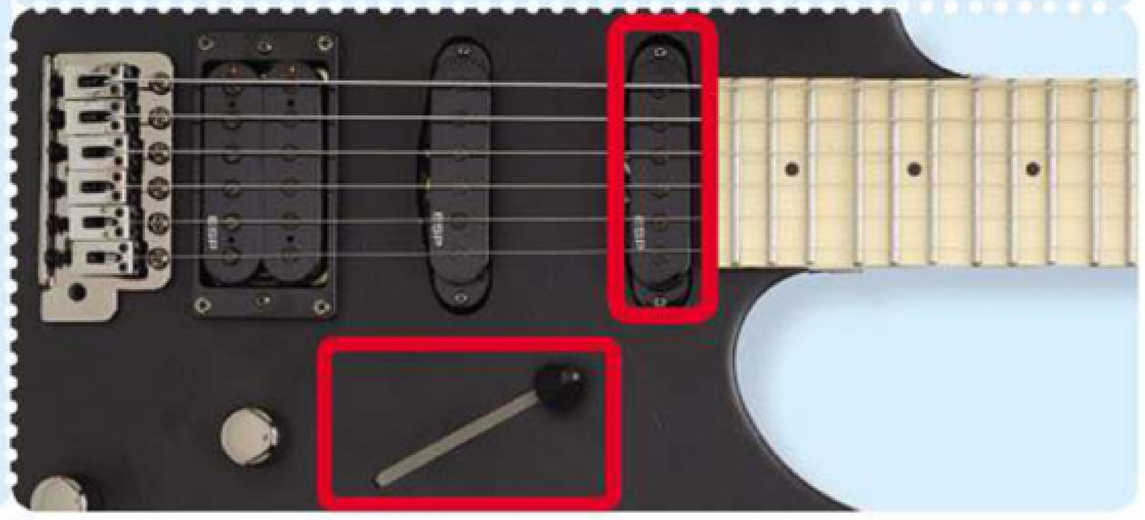
SOUND ADVICE

Everything you need to know before playing 'Symphony No 5'

1

Get the sound

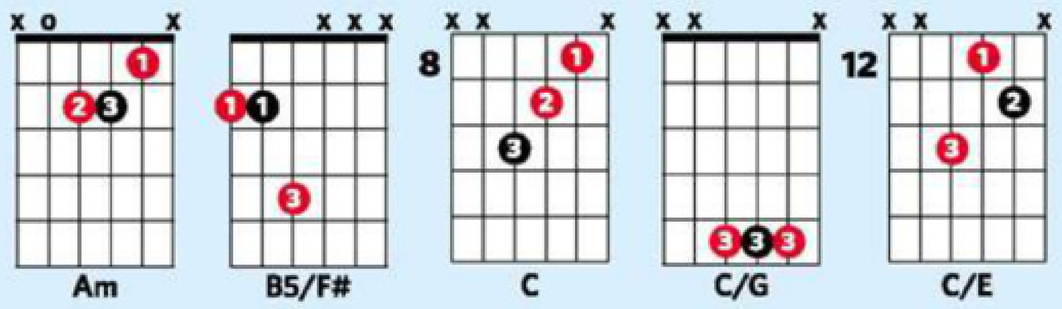
THIS track is largely based on lead playing, mainly focusing on alternate picked lines in the vein of Al Di Meola, John Petrucci or Steve Vai. Your pick and string choice is a big factor on your tone because these are the first link in the chain. A hard pick (1mm or more in thickness) doesn't bend and as such provides a nice quick response. A set of gauge .010 strings feels nice and stiff under the pick as well as providing a fuller tone than lighter gauges. We used a medium gain setting that almost any modern amp should be able to get close to. Boost the midrange to bring out your lead lines. No effects are needed.

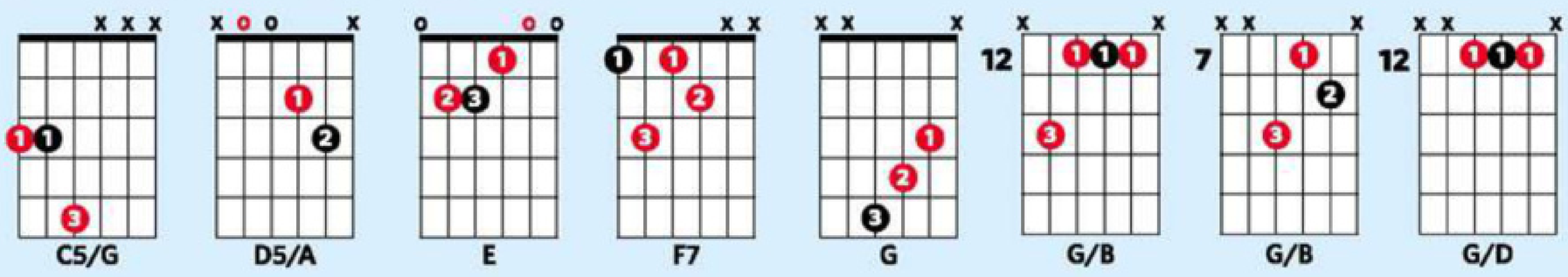


2

Chords

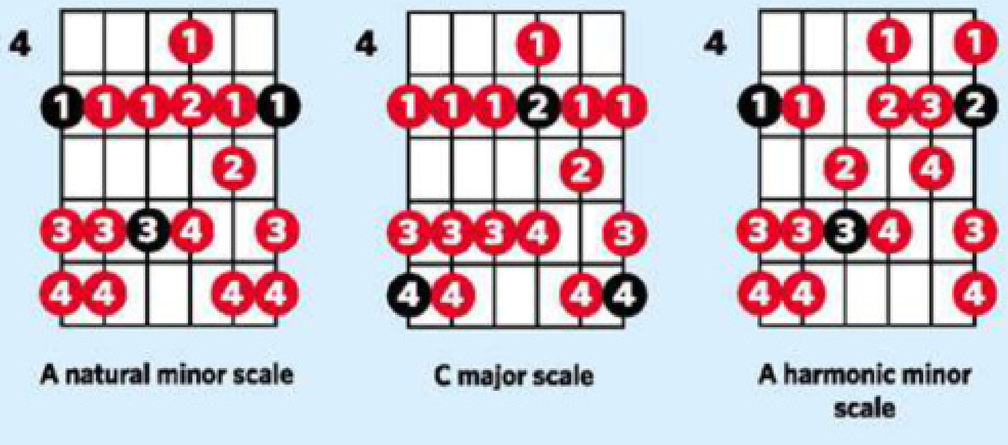
THE A and D sections switch between single-note lead playing and chords. The D section includes a passage based on chord inversions: the basic chords are C and G, but the inversions have different root notes (see Technique Focus on p.123) so they are shown as 'slash' chords here (C/E and C/G, for example). The rest of the chord names above the tab are implied by the guitars and/or played by the other instruments.





Scales

THE FIRST half of this arrangement is based in the key of A minor (A B C D E F G), whereas the second half is in C major (C D E F G A B). These are 'relative' keys, meaning that both scales contain the same notes but start with different roots. The two scales are shown here with exactly the same fingering, but with different root notes. The A natural minor scale starts with your first finger, whereas C major starts with your fourth finger. The more classical-sounding A harmonic minor scale (A B C D E F G#) is also used. It's the same as the natural minor scale except that it has a major 7th G# note instead of a minor 7th G.



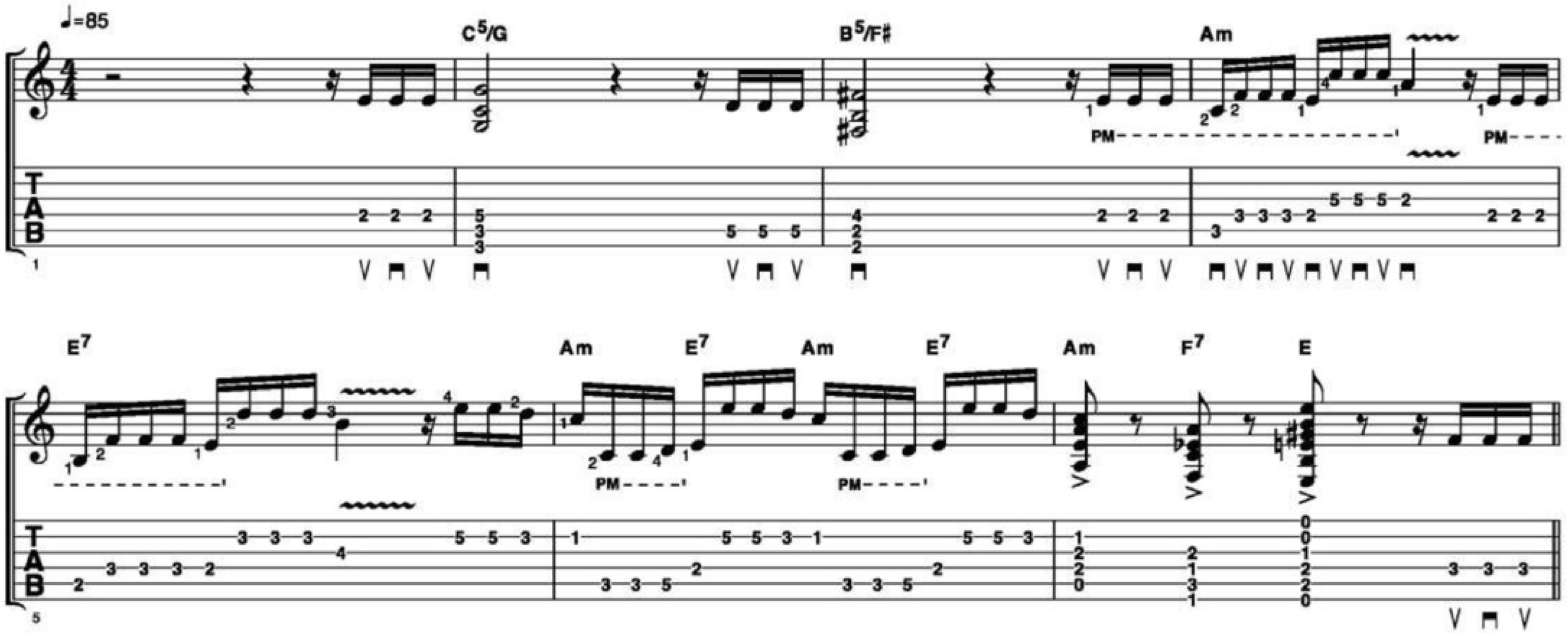
BEETHOVEN

Symphony No 5

(1st movement)

FULL TAB

A SECTION



This section combines single-note lines with chords. Pick the first three notes: up, down, up. This ensures that you can hit the following powerchord (C5/G) with a good, strong downstroke. Use the same pattern wherever the phrase is repeated.

B SECTION

Transcription: Charlie Griffiths

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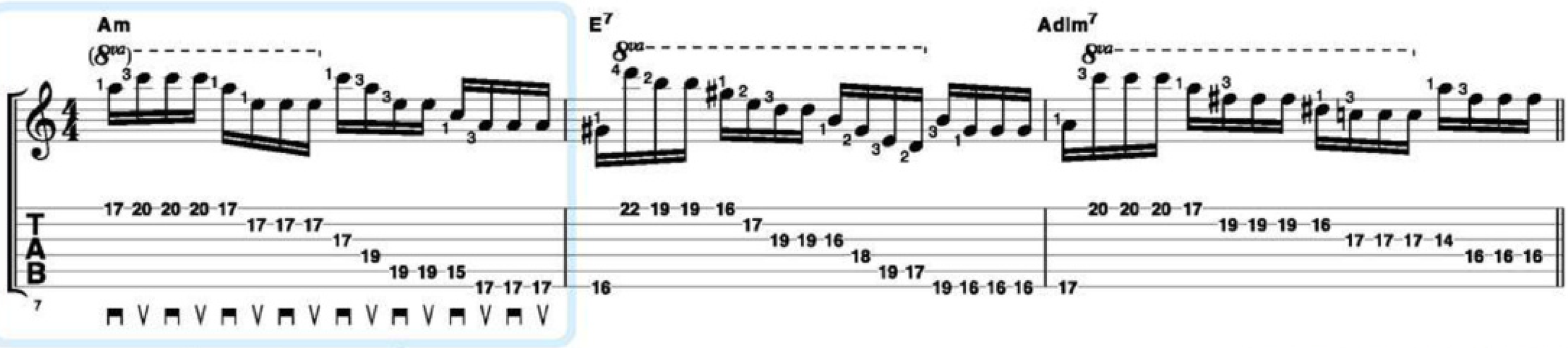
LEARN TO PLAY BEETHOVEN
SYMPHONY NO 5 (1ST MOVEMENT)

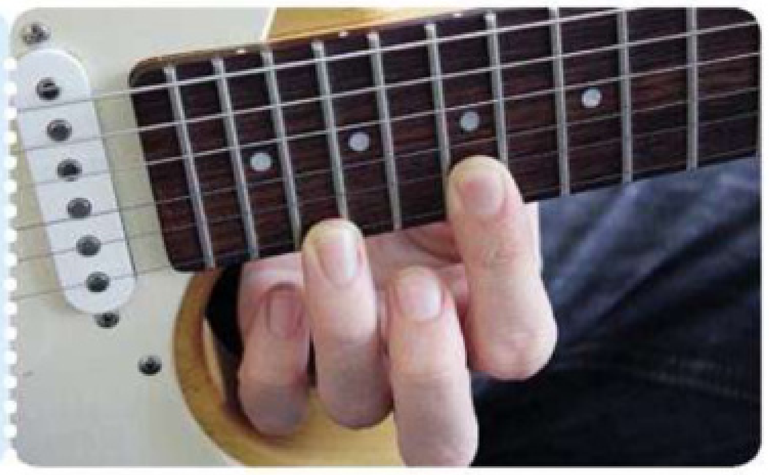
B SECTION (CONTINUED)



TECHNIQUE FOCUS

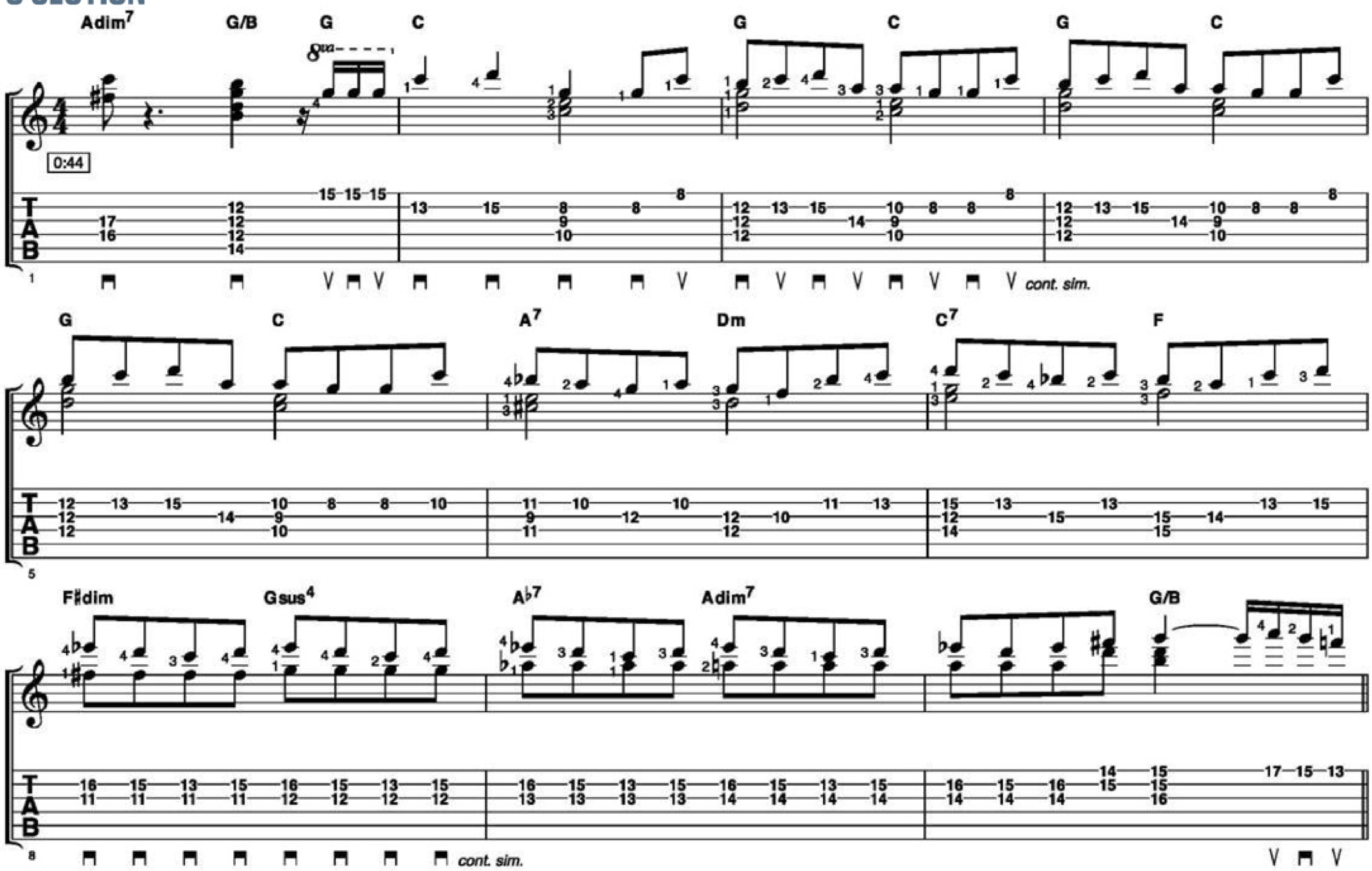
Learn alternate picked arpeggios

HERE YOU should use 'down, up' style alternate picking across all six strings. Start by mapping out all the notes of the three arpeggios: Am, E7 and Adim7. Play through the tab and edit out any repeated notes, playing each note only once. This helps you to 'programme' your fretting hand and decide which fingering works best for you. The next step is to work through each bar, four notes at a time using strict alternate picking. Remember to always pick 'down, up, down, up', regardless of whether you're staying on one string or changing to a lower string. Practise by repeating each four-note phrase slowly around eight to 10 times.



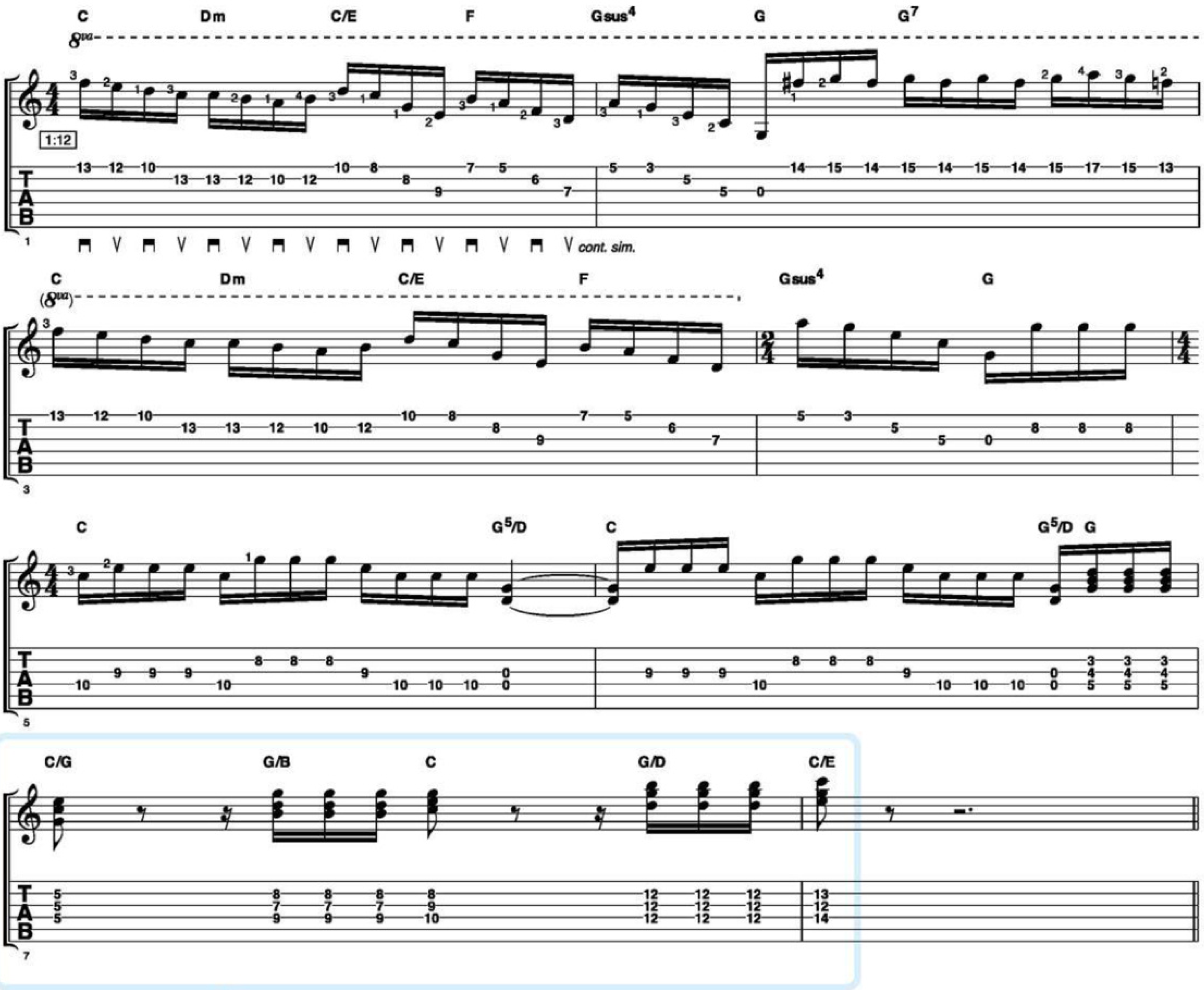
The constant stream of 16th notes and frequent string changes make this a challenging section. Try to stay relaxed throughout and allow your pick hand to move down and up fluently and without any tension. There are three main ideas, each of which is repeated and developed. Identify each theme and break them down in to small sections.

C SECTION



This section is based on a chord melody technique, ie, the notes of the chords (usually the highest note of each chord) form a melody. Allow the chords to ring as much as possible and add the melody notes with any spare fingers you have available. A lower gain setting works best here so back off your guitar's volume a little.

D SECTION



TECHNIQUE FOCUS

Learn triad inversions

THERE are two chords here: G (which contains the notes G, B and D) and C (which contains C, E and G). These notes are known as the 1st (or 'root'), 3rd and 5th intervals. When these intervals are played in ascending 'root, 3rd, 5th' order it is called 'root position'. That's the theory. In reality, any note could be lowest depending how you fret the chord – this is an 'inversion'. Again, music theory formalises things, so '3rd, 5th, root' is the first inversion and '5th, root, 3rd' is the second inversion. These triads (three-note chords) follow the theoretical pattern, so there are three G shapes (GBD, BDG and DGB) and three C shapes (CEG, EGC and GCE). The relationship between the notes in these triads is the same for any major or minor chord, so try moving the three shapes around.

Although arpeggios are commonly played with sweep picking, alternate picking provides the more articulate sound of players like Steve Morse and John Petrucci. Try repeating the C/E four-note arpeggio in bar 1 over and over using alternate picking until you gain confidence.

STANLEY JORDAN

Take some of the fear out of two-handed tapping by getting to grips with the basics of left and right-hand independence

VIDEO LESSON
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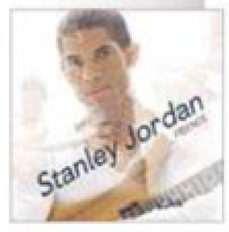
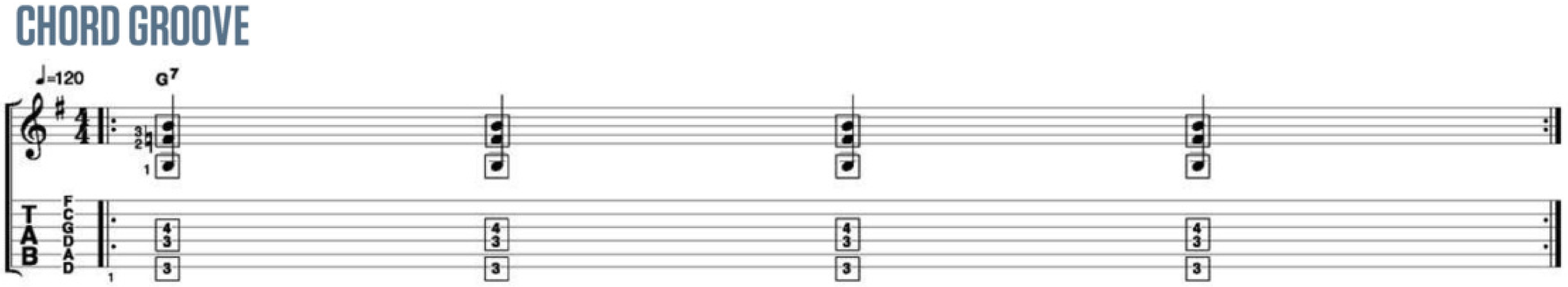


ANY guitarist who has witnessed the virtuosity of Stanley Jordan surely can't help but be awestruck by his ability to play completely independent two-handed tapped parts. Where does a student of this style start in order to get the hands playing independently? To quote Stanley himself: "You start out doing the same thing, then you make it more and more different."

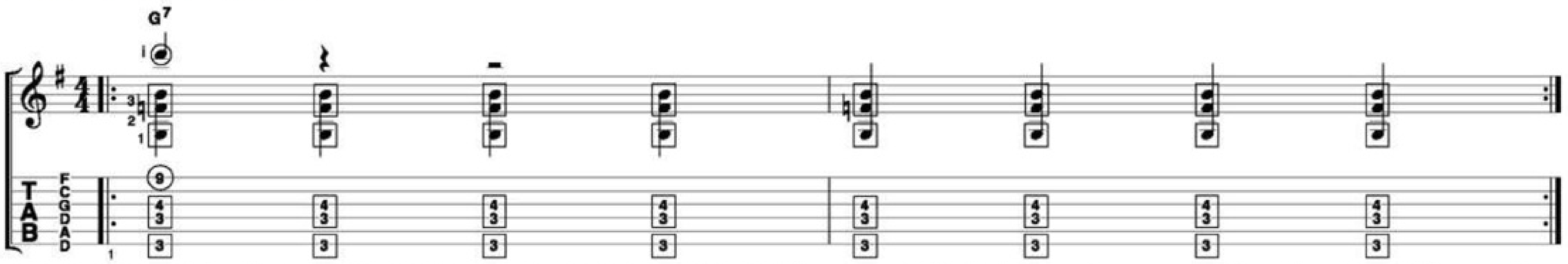
To demonstrate his point Stanley starts by playing a G7 chord tapped with his fret hand on each beat of the bar. This is pretty easy, so focus on tapping firmly and maintaining a groove. Gradually, Stanley adds different pick hand tapped notes to the groove, and next month, he develops the idea even further into a more intricate melody. Repetition is the key so practise the chord groove until it becomes second nature, and then add the extra notes. **Stanley's album *Friends* is available to buy at www.mackavenue.com**

CHORD GROOVE



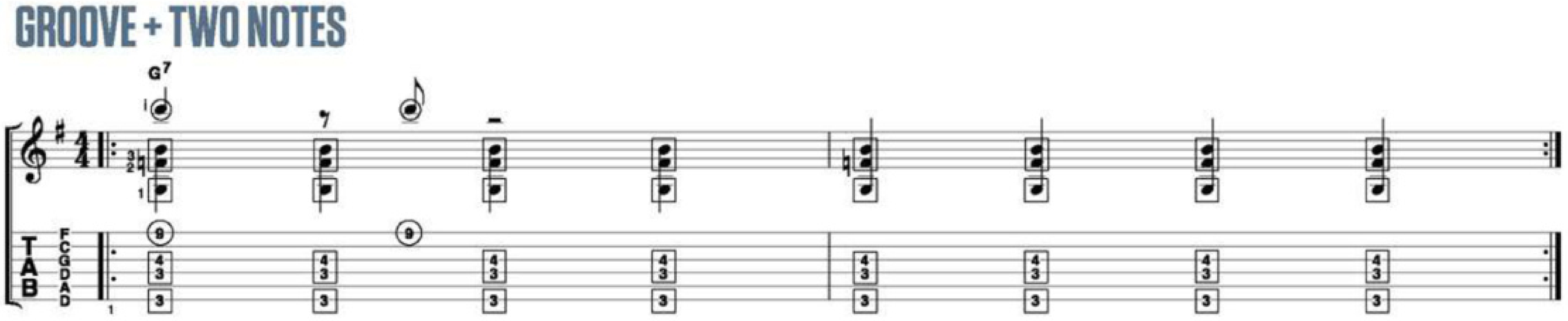
This is the G7 chord groove, tapped with your fret hand. Hammer down firmly on the strings so they ring out loudly and make sure you're tapping in time.

GROOVE + ONE NOTE



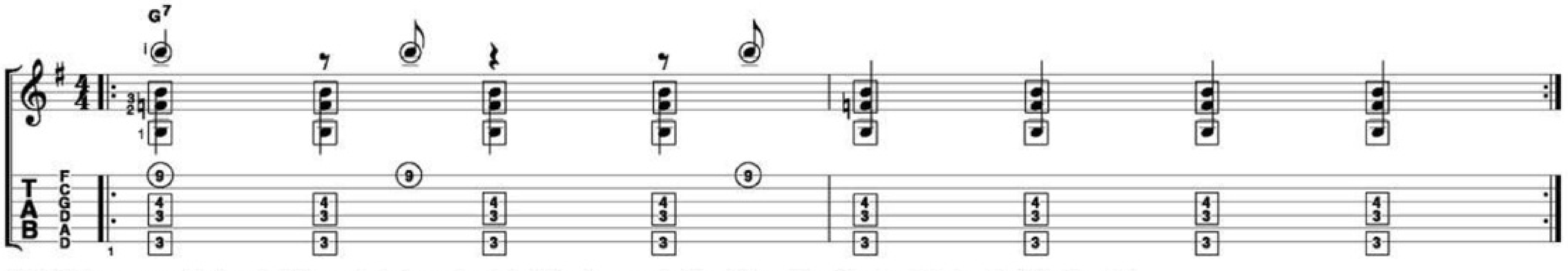
With the G7 chord still going, tap the 9th fret first string D note. Stanley's EADGCF tuning means that the first string notes are one fret lower down the neck than usual.

GROOVE + TWO NOTES



Stanley plays with a gentle swing feel as he adds another D note to the G7 chord groove, this time on the offbeat.

GROOVE + THREE NOTES



This is the same as before, but the melody is gradually building in complexity with another D note added on the '&' of beat 4.

Words and transcription: Andy Saphir

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JOHN PETRUCCI'S ULTIMATE WARM-UP

Get your fingers ready for shredding with John's three-note-per-string picking technique – it's perfect for scalic licks

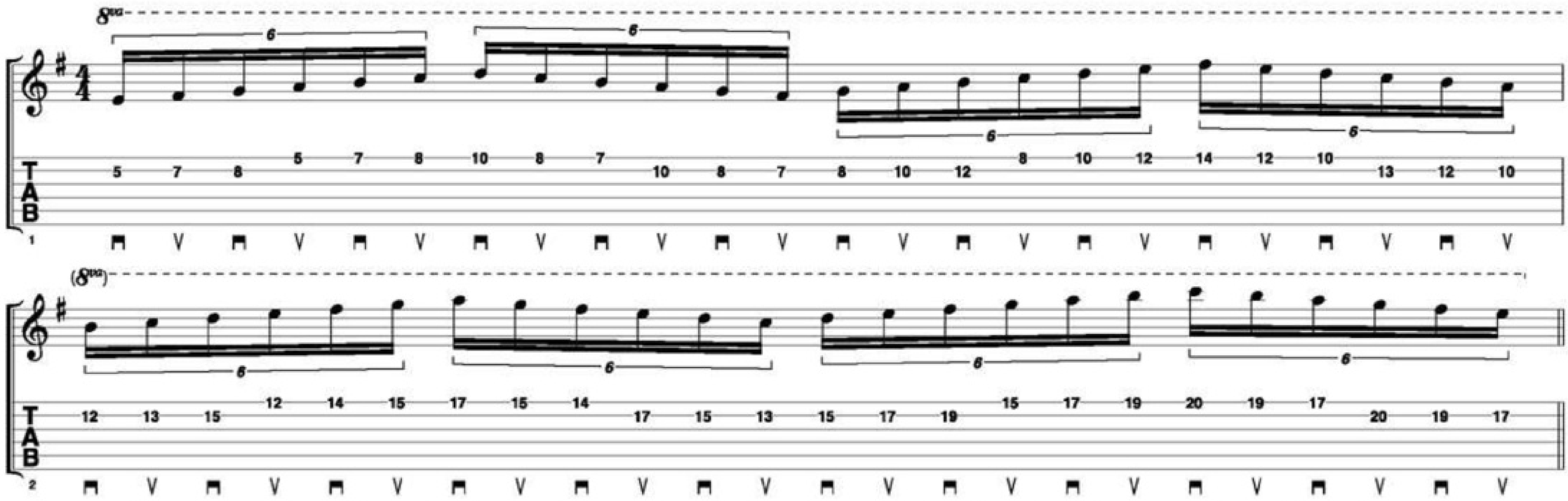
IF YOU'VE been following this series, you should be quite adept at using alternate picking to play patterns with one- and two-notes-per-string as part of a warm-up routine. Last time John focused on the two highest strings and played four-note arpeggios arranged as two-note-per-string patterns.

This month he swaps arpeggios for scale fragments, each six notes long, with three notes on the second string and three notes on the first. Each six-note grouping starts one note higher up than the last note of the preceding grouping.

So, John's pattern ascends six notes, moves up one note, then descends six notes and so on, up the fretboard. John recommends staying in one position and going up and down the six notes until your hands feel synchronized. Once you feel comfortable move up through the scale and try the idea on different string groups.

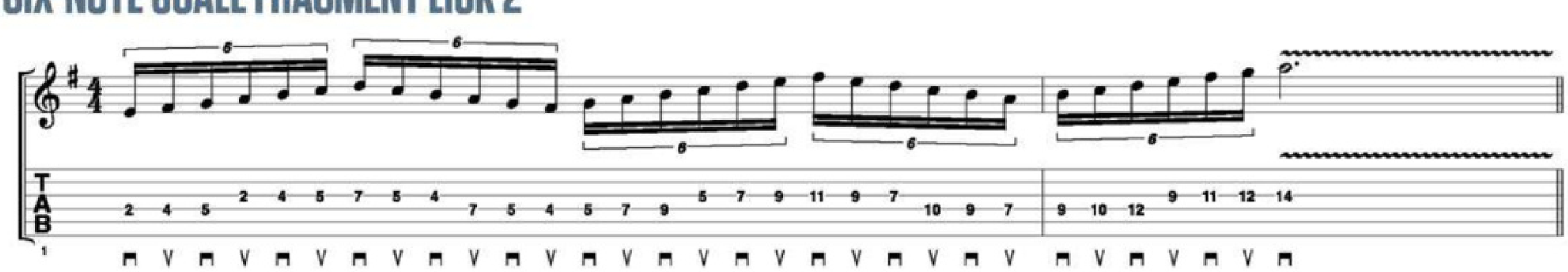
For more information, visit www.johnpetrucci.com

SIX-NOTE SCALE FRAGMENT LICK 1



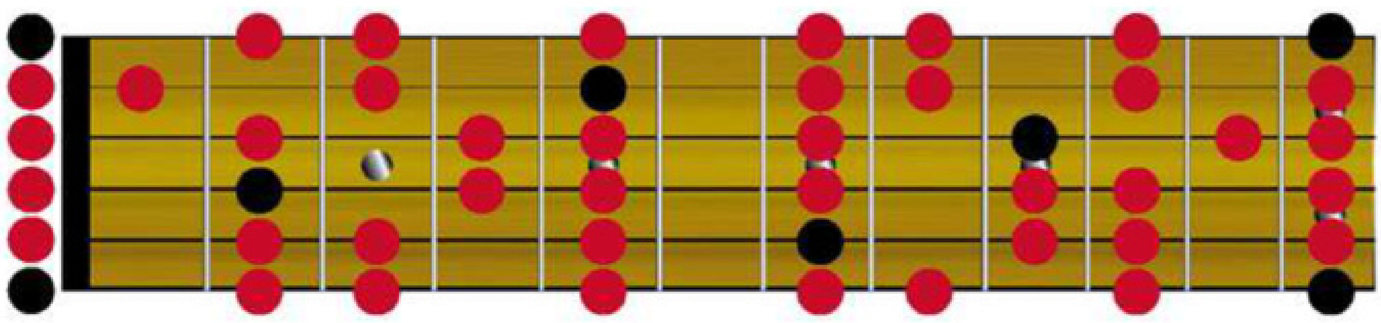
This lick moves through the E natural minor scale using six-note fragments on the first and second strings. The pattern is 'up one position and down the next'. Accent the first of every six notes with a slightly heavier downstroke to help generate a pulse and synchronise your hands.

SIX-NOTE SCALE FRAGMENT LICK 2



This is much the same idea as lick 1, but this time played an octave lower on the third and fourth strings. Playing that bit lower down the neck and on lower strings makes for bigger stretches and quick position shifts, so play slowly to begin with.

E NATURAL MINOR SCALE



This diagram shows an overview of the E natural minor scale up to the 12th fret on all strings. Once you have practised JP's two licks, use this neck diagram to help you transfer the patterns on to the fifth and sixth strings. It doesn't matter what note you start or end with, as long as you stay within the scale.

Words & transcriptions: Charlie Griffiths **Photography:** Adam Gasson

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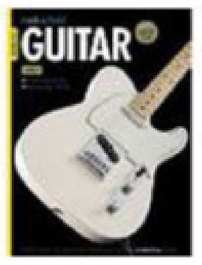
ROCKSCHOOL: DEBUT GRADE / LESSON TWO

MELODIC PLAYING

Hone your picking and fretting techniques as you work through the Debut Grade track's single-note melody

VIDEO LESSON
www.bit.ly/tg229rockschool

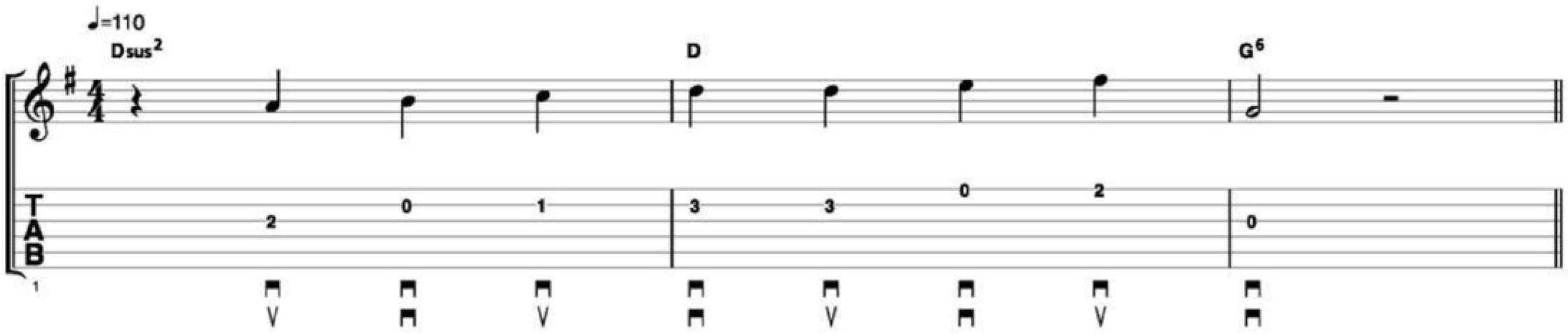


DEBUT GRADE BOOK
We'll be taking you step by step through everything you need to pass the Rockschool Debut exam, but you'll need to buy the Debut Grade book to get the remainder of the syllabus because there's not room to print it all in TG. Go to www.musicroom.com

THE B section of *101* is primarily made up of a single-note melody in the open position. Its steady tempo means it's possible to use either all downstrokes or alternate picking ('down, up' style picking) to play the melody. Downstrokes give a solid, consistent sound but can be difficult at higher tempos. Alternate picking produces a more fluent (though less consistent) sound and is easier at higher speeds.

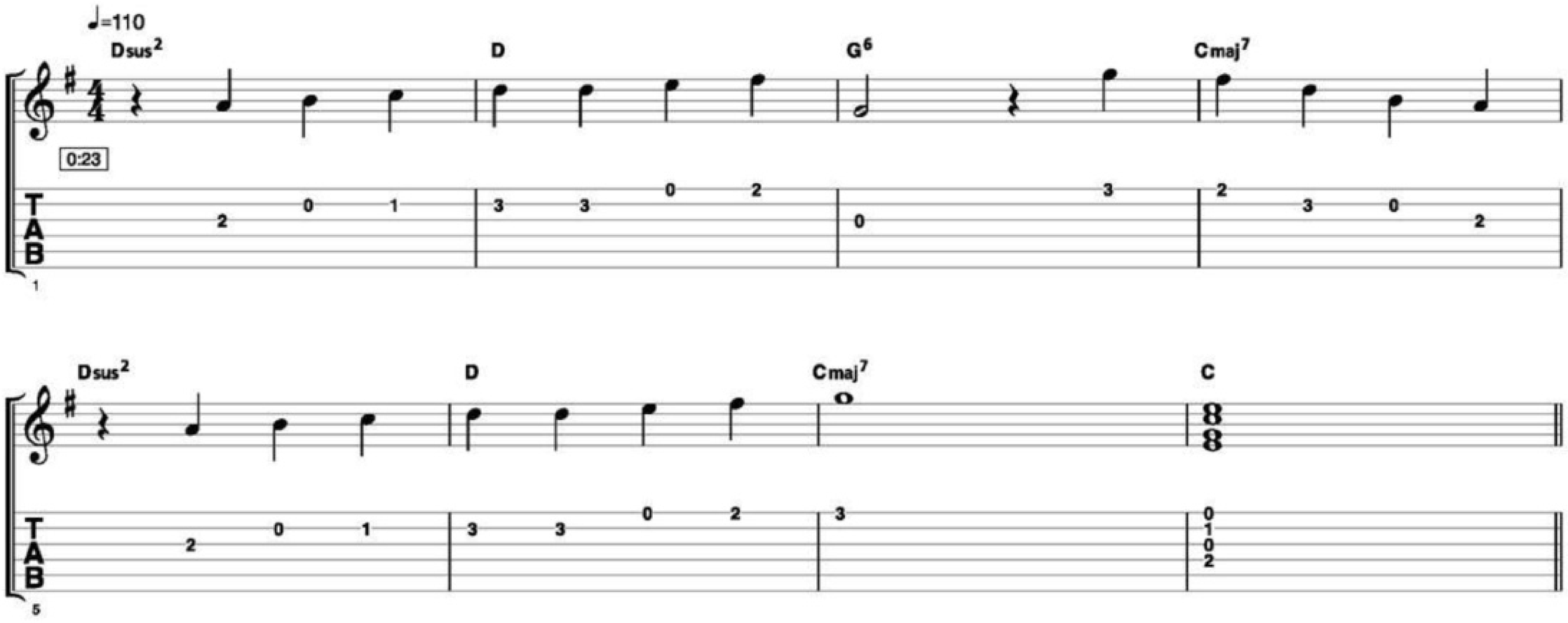
While it can be tempting to use your strongest finger to fret every note, this means your hand will move around much more than it needs to. This can make the music sound less fluent. A more economical approach is the 'one-finger-per-fret' method whereby you place your fingers at consecutive frets. Your weaker fingers may tire quickly at first, but rest assured it won't take long for your strength to improve. **For more information on the syllabus go to www.rockschool.co.uk**

DIFFERENT PICKING METHODS



Try both picking methods (all downstrokes or 'down, up' style alternate picking), but you should bear in mind that developing the habit of only being able to use downstrokes may hinder you as you move on to higher grades with songs at faster tempos.

'101' (B SECTION)



Work through this section slowly, a bar at a time if necessary. Be sure to watch the online Video Lesson at www.bit.ly/tg229rockschool for a full breakdown of all the techniques that will help you play this section of the track effectively.

RGT: PRELIMINARY GRADE ROCK SYLLABUS

PICKING

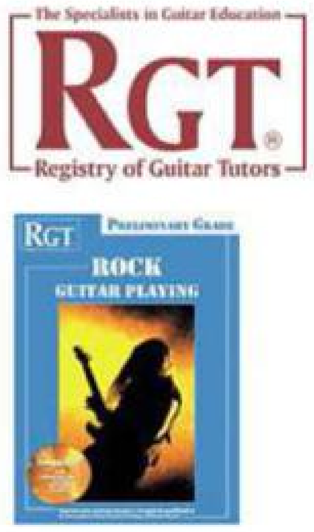
Practise upstrokes and downstrokes to get your basic picking technique sorted now

VIDEO LESSON
www.bit.ly/tg229rgt

THIS month's extract from RGT's Preliminary Grade track, *Taken By Surprise*, includes an eight-bar lead section before a fast picked E5 powerchord and an A minor chord ending. All the notes of the lead section come from the A minor pentatonic scale. When you practise the scale take care not to touch any strings other than those shown in the tab.

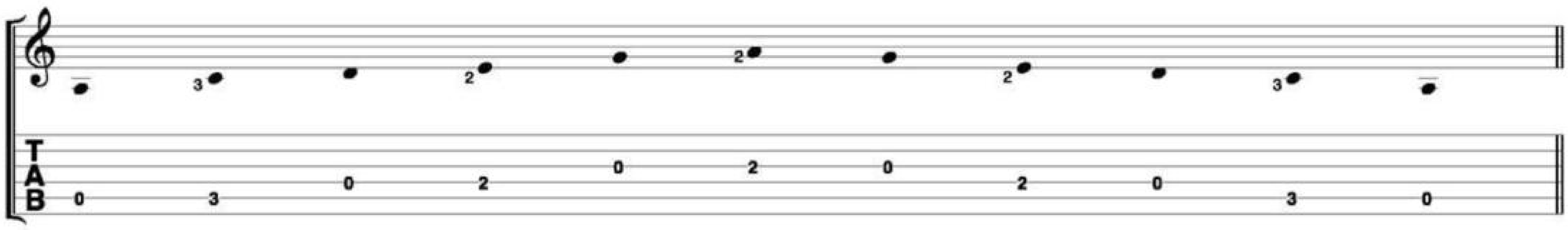
Take the same approach when you play *Taken By Surprise* – all the idle strings should stay silent. How you target your pick is crucial. You can use a mixture of downstrokes and upstrokes but most important is that you use small, efficient movements. This helps you target the strings that you want to pick, and avoid the others.

Think in the same way with fretting, too. Keep all of your movements small and focused, and fret each note with the very tip of your finger so that you don't touch the other strings.



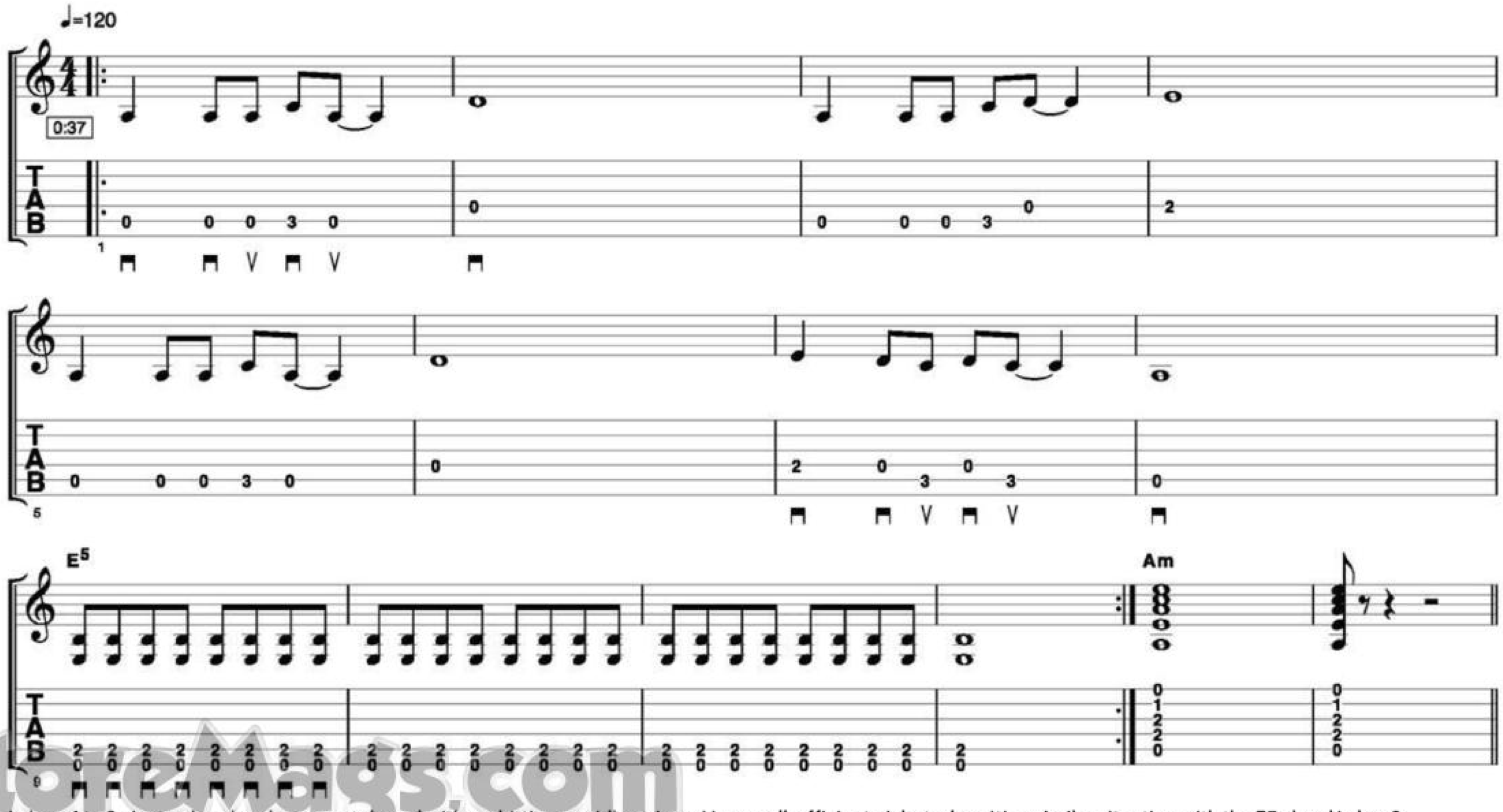
EXAM INFO
RGT is the UK's only specialist guitar examination board. View info on RGT's rock, electric, acoustic and bass guitar exams, and find a registered guitar tutor at www.rgt.org. Obtain RGT exam books at **www.booksforguitar.com**

A MINOR PENTATONIC SCALE



Practise the scale using all downstrokes to begin with. Once you can do that try alternating between downstrokes and upstrokes.

'TAKEN BY SURPRISE' (EXTRACT)



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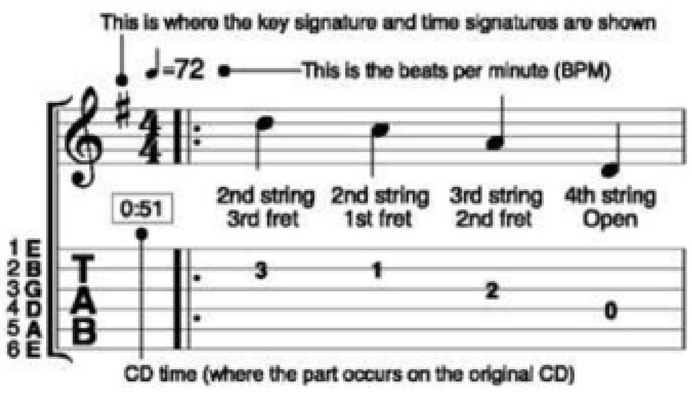
In bars 1 to 8 aim to play cleanly, accurately and without hitting any idle strings. Use small, efficient pick strokes. It's a similar situation with the E5 chord in bar 9; pick firmly, but don't touch the fourth string. We've added some picking directions under the tab to assist you.

TAB GUIDE

Get more from TG by understanding our easy-to-follow musical terms and signs

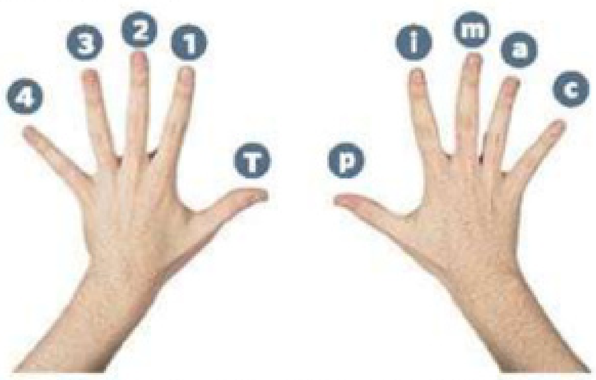
WHAT IS TAB?



TAB is short for tablature, a notational system used to give detailed information as to where notes should be played on the fretboard. Tab appears underneath conventional music notation as six horizontal lines that represent the strings of the guitar, from the sixth (thick) string at the bottom to the first (thin) string at the top. On these lines, numbers represent the frets where you should place your fingers. For example, an A note on the 2nd fret, third string, will be shown as a number '2' on the third line down on the tab. Unfretted strings are shown with a '0'. The key and time signatures are shown in the traditional notation. TG also includes a timestamp to tell you where in the original track you'll find each example. Finally, a tempo marking is expressed in beats per minute.

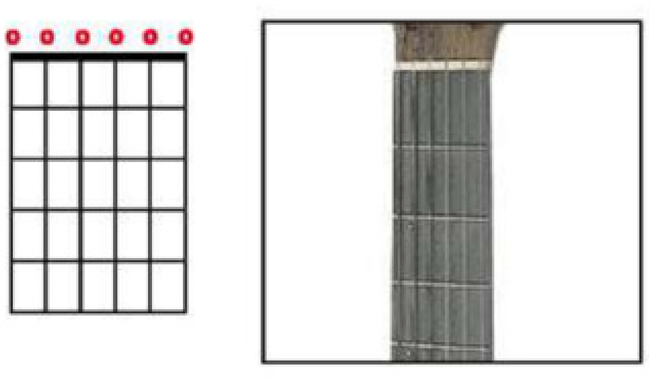
FRET BOXES: CHORDS, SCALES AND CAPO NOTATION

HAND LABELLING



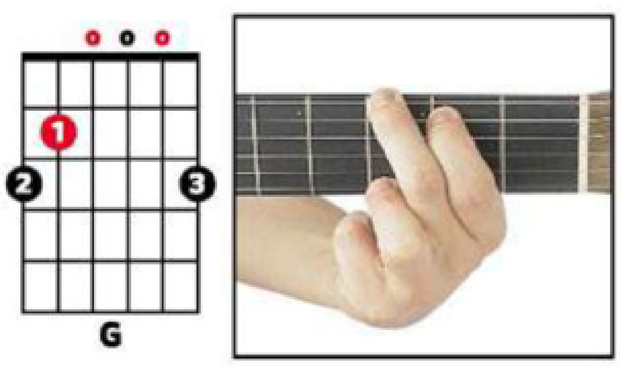
HERE are the abbreviations used for each finger. Fretting hand: **1, 2, 3, 4, (T)** Picking hand: **p (thumb), i (index), m (middle), a (annular), c (little finger)**

NUT AND FRETBOARD



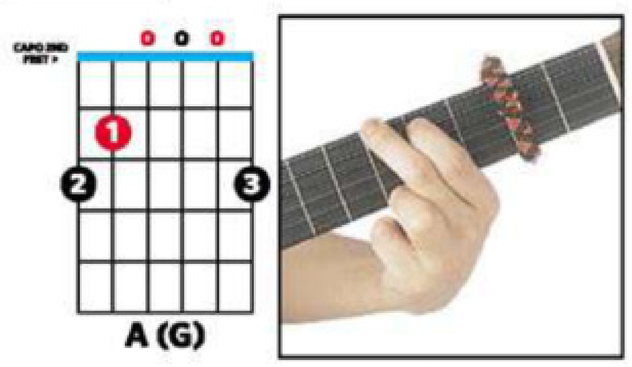
THIS fretbox diagram represents the guitar's fretboard exactly, as seen in the photo. This design is used for ease of visualising a fretboard scale or chord quickly.

CHORD EXAMPLE



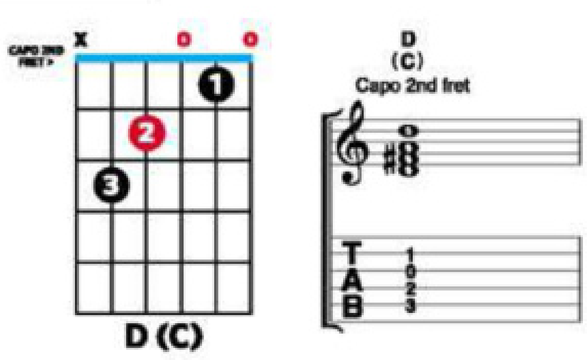
THIS diagram represents a G chord. The 'o's are open strings, and a circled number is a fretting hand finger. A black 'o' or circled number is the root note (here, G).

CAPO EXAMPLE



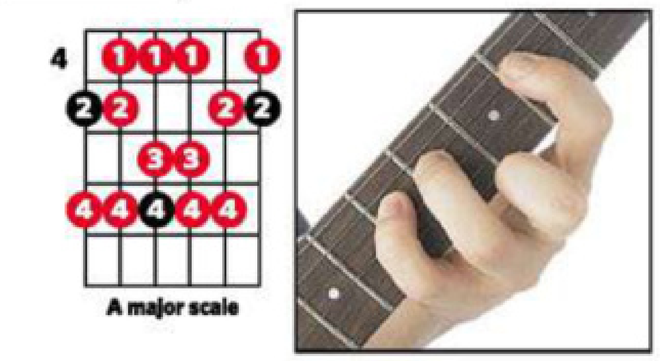
THE blue line in the diagram represents a capo – for this A chord, place it at the 2nd fret. Capos change the fret number ordering. Here, the original 5th fret now becomes the 3rd fret, 7th fret now 5th fret, etc.

CAPO NOTATION



HERE the chord looks like a C in the tab, but the capo on the 2nd fret raises the pitch to make it a D. The 2nd fret capo'd notes are shown with a '0' in the tab as if they were open strings.

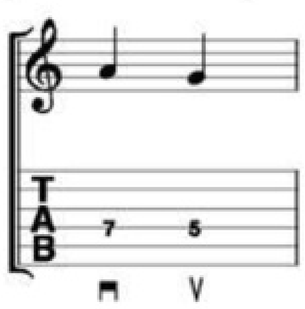
SCALE EXAMPLE



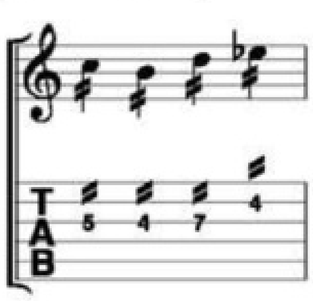
THE fret box diagram illustrates the fret hand fingering for the A major scale. The photo shows part of the scale being played on the fourth string with the first, third and fourth fingers.

GUITAR TECHNIQUES: PICKING

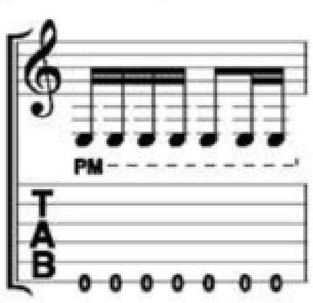
DOWN AND UP-PICKING



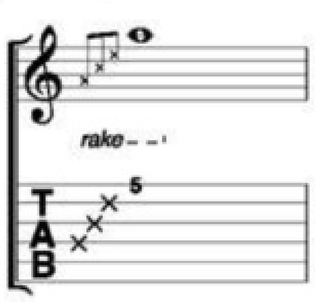
TREMOLO PICKING



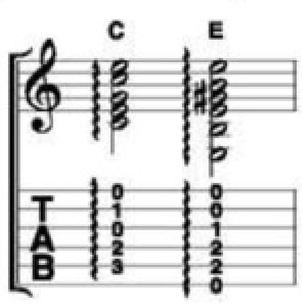
PALM MUTING



PICK RAKE



APPREGGIATED CHORD



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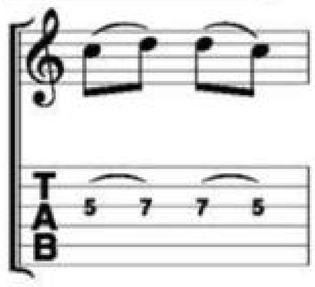
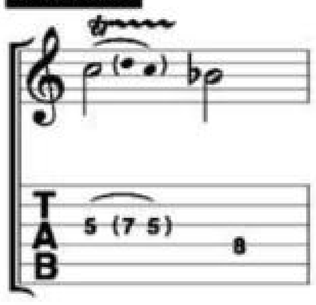
FRETTING HAND

HAMMER-ON & PULL-OFF



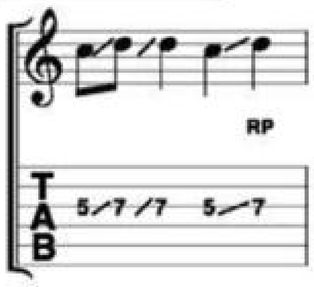
PICK the first note then hammer down on the string for the second note. Pick the third note and pull-off for the fourth note.

NOTE TRILLS



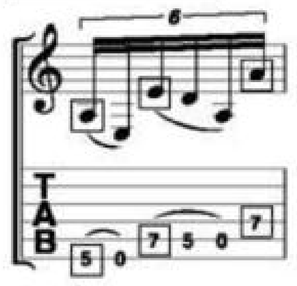
AFTER picking the first note, rapidly alternate between the two notes shown in brackets using hammer-ons and pull-offs.

SLIDES (GLISSANDO)



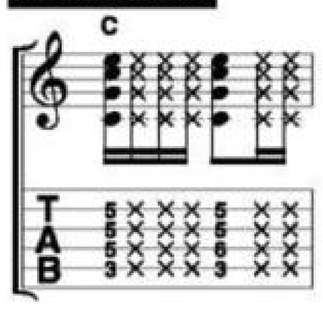
PICK the first note and then slide to the next. For the last two notes pick the first, slide to the next and then re-pick it (RP).

FRET HAND TAPPING



SOUND the notes marked with a square by hammering-on/tapping with your fret hand fingers, instead of picking.

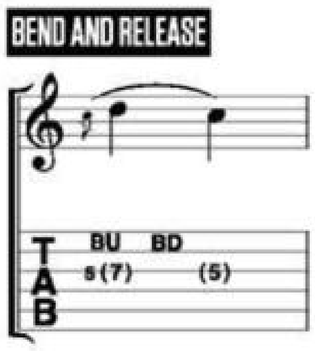
FRET HAND MUTING



X MARKINGS represent notes and strings that are muted by your fret hand when struck by your picking hand.

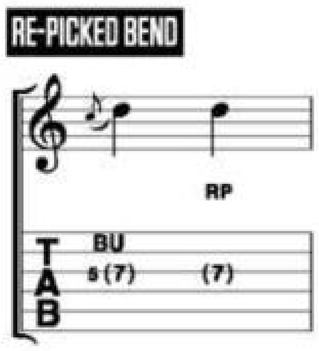
BENDING AND VIBRATO

BEND AND RELEASE



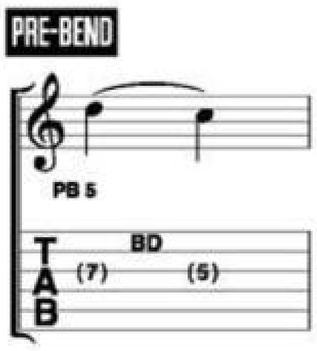
FRET the first note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing again.

RE-PICKED BEND



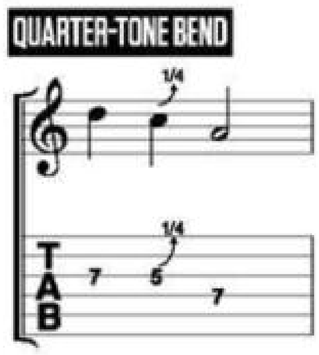
BEND up to the pitch shown in the brackets, then re-pick the note while holding the bent note at the pitch shown.

PRE-BEND



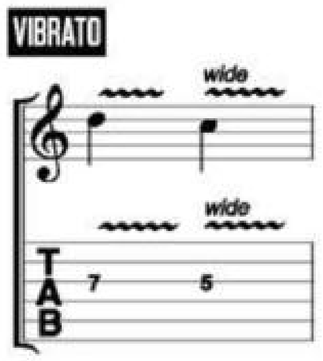
SILENTLY bend the string up from the 5th fret (PB5) to the pitch of the 7th fret note, pick it and release to the 5th fret note.

QUARTER-TONE BEND



PICK the note then bend up a quarter-tone (a very small amount). This is sometimes referred to as a 'blues curl'.

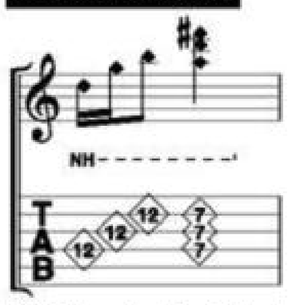
VIBRATO



YOUR fretting hand vibrates the string by small bend-ups and releases. Exaggerate this effect to create a 'wide' vibrato.

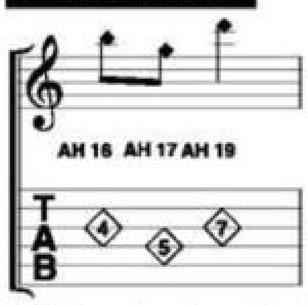
HARMONICS

NATURAL HARMONICS



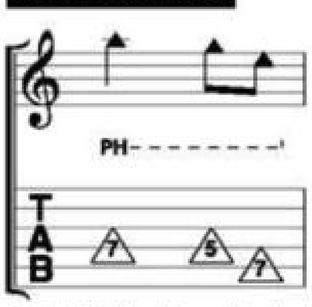
PICK the note while lightly touching the string directly over the fret indicated. A chiming harmonic results.

ARTIFICIAL HARMONICS



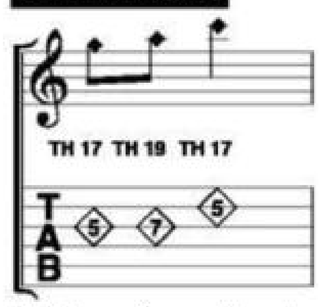
FRET the note as shown, then lightly place your index finger directly over 'x' fret (AH'x') and pick (with a pick, p or a).

PINCHED HARMONICS



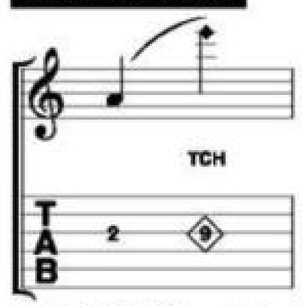
AFTER fretting the note in the triangle, dig into the string with the side of your thumb as you sound it with the pick.

TAPPED HARMONICS



PLACE your finger on the note as shown, but sound it with a quick pick hand tap at the fret shown (TH17) for a harmonic.

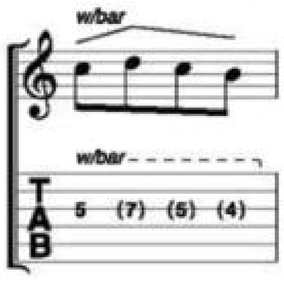
TOUCHED HARMONICS



A PREVIOUSLY sounded note is touched above the fret marked TCH (eg, TCH 9) for it to sound a harmonic.

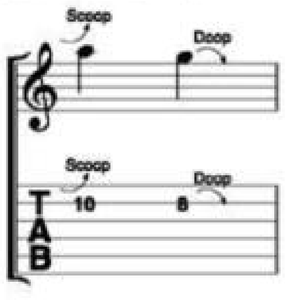
VIBRATO BAR / WHAMMY BAR

WHAMMY BAR BENDS



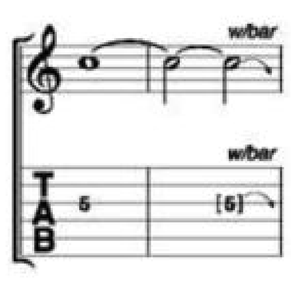
THE note is picked as shown, then the vibrato bar is raised and lowered to the pitches shown in brackets.

SCOOP AND DOOP



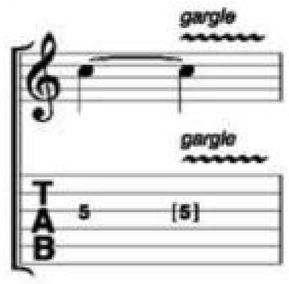
SCOOP: depress the bar just before striking the note and release. Doop: lower the bar slightly after picking note.

SUSTAINED NOTE AND DIVEBOMB



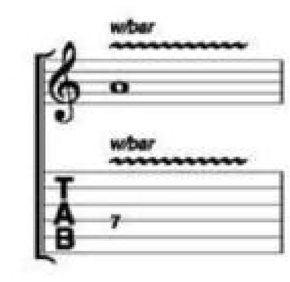
A NOTE is sustained then the vibrato bar is depressed to slack. The square bracket indicates a further articulation.

GARGLE



SOUND the note and 'flick' the vibrato bar with your picking hand so it 'quivers'. This results in a 'gargling' sound!

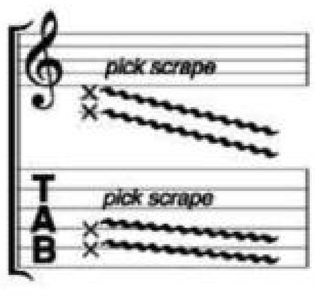
WHAMMY BAR VIBRATO



GENTLY rock the whammy bar to repeatedly bend the pitch up and down. This sounds similar to fret hand vibrato.

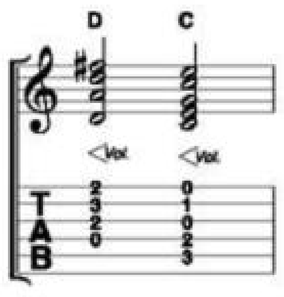
OTHERS

PICK SCRAPE



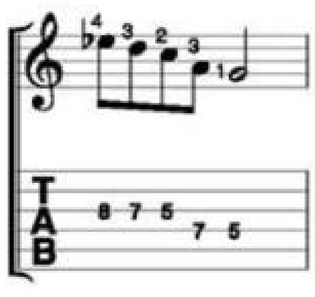
THE edge of the pick is dragged either down or up along the lower strings to produce a scraped sound.

VIOLINING



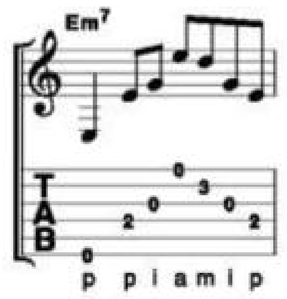
TURN the volume control down, sound the note(s) and then turn the volume up for a smooth fade in.

FINGER NUMBERING



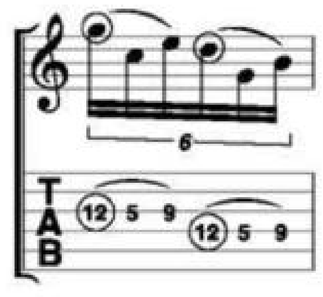
THE numbers in the traditional notation refer to the fingers required to play each note.

PIMA DIRECTIONS



ANY kind of fingerpicking requirements are shown at the bottom of the tab notation.

PICK HAND TAPPING



TAP (hammer-on) with a finger of your picking hand onto the fret marked with a circle. Usually with 'i' or 'm'.

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Kramer Guitars Pariah

Electric guitar
Mahogany body, bolt-on maple neck, rosewood fretboard, thorn inlays, 22 frets, scale: 648mm, 2 humbucker pickups, 1 volume and 1 tone control, 3-way switch, strings-thru-body.

Candy Red o. code 243853 € 153.- £ 122.-
Pewter order code 255247 € 153.- £ 122.-

Kramer Guitars Vanguard

Electric guitar
Alder body, maple neck, rosewood fretboard, thorn inlays, 24 frets, scale: 648mm, 2x humbucker pickups, volume bleed mod, 1 volume and 1 tone control, recessed licensed Floyd Rose, black nickel hardware.

Metallic Red order code 255248 € 215.- £ 172.-
Finish: Metallic Black order code 216930 € 215.- £ 172.-

Fender Standard Strat 2011 MN

Electric guitar
Made in Mexico, alder body, maple neck (modern C shape), 21 medium frets, scale: 648mm, saddle width: 42mm, 3x standard single-coils, 5-way switch, vintage-style synchronized tremolo, 3-ply parchment pickguard.

Finish: Arctic White order code 270966
Finish: Black order code 270949 € 458.- £ 366.-

Steinberger Synapse Demon TranScale

Headless electric guitar
Body wings hard maple, body top flamed maple, 3 piece hard maple set neck (CybroSonic patented Graphite U-Channel), Phenolic fretboard, 24 frets, scale: 727mm adjustable, EMG81/EMG85 humbuckers, master volume, Mag/Piezo blend, active Hi cut/boost and Lo cut/boost, patented Double Ball bridge, Finish: Pitch Black, incl. gigbag.

€ 479.- £ 383.-
order code 261845

Epiphone Les Paul Ultra III

Electric guitar
Chambered mahogany body, set maple neck, rosewood fretboard, ProBucker 2 (neck) and ProBucker 3 (bridge) humbuckers, Shadow NanoMag piezo pickup, new Shadow chromatic tuner built in bridge pickup mounting ring, 2 separate outputs, nickel hardware.

Midnight Sapphire order code 261063 € 511.- £ 408.-
Faded Cherry Sunburst order code 261061 € 511.- £ 408.-

Steinberger Synapse TranScale ST-2FPA

Headless electric guitar
Body wings hard maple, body top flamed maple, 3 piece hard maple set neck (CybroSonic patented graphite U-Channel), Phenolic fretboard, 24 frets, 1x EMG81 and 1x EMG85 humbuckers, patented Double Ball bridge, incl. gigbag.

Arctic White order code 274173 € 535.- £ 427.-
Transculent Amber order code 274093 € 577.- £ 461.-

Gibson SG Special Faded

Electric guitar
Chrome hardware, tune-o-matic bridge, stop tailpiece, mahogany body, mahogany neck, 22 frets, dot inlays, 2x volume & 2 tone controls, 3-way toggle switch, AlNiCo 490R humbucker (neck), AlNiCo 490T humbucker (bridge), includes gig bag.
Finish: Worn Brown o. code 168315
Finish: Worn Cherry o. code 153687 € 589.- £ 471.-

Gibson LP Studio 60's Tribute DB

Electric guitar
Chambered mahogany body, 60's slim taper mahogany neck profile, dark back satin, baked maple fretboard, 2 Gibson P-90 single coils, Grover green key tuners, 2 volume and 2 tone controls, chrome hardware, incl. Gibson deluxe gigbag.

Honeyburst o. code 271698 € 615.- £ 491.-
Satin Vintage Sunburst order code 276938 € 615.- £ 491.-

Gibson Les Paul Studio Limited

Electric guitar
Les Paul model, carved top, mahogany body, set mahogany neck, rosewood fretboard, 490R/498T AlNiCo humbuckers, tune-o-matic bridge, stopbar tailpiece, chrome hardware, includes original case.

Worn Brown o. code 198816 € 639.- £ 511.-
Worn Cherry order code 225129 € 639.- £ 511.-

Gibson LP Studio '50 Tribute DB TM

Electric guitar
Exclusive made for Thomann, chambered mahogany body, maple top, dark back, 50s mahogany neck, toasted maple fretboard, 22 frets, scale: 628mm, 2 volume and 2 tone control, 3 way toggle switch, Gibson 490R humbucker (neck), Gibson 498T humbucker (bridge), incl. gigbag. Finish: Satin Ebony.

€ 639.- £ 511.-
order code 270874

Gibson LP Studio 60's Tribute

Electric guitar
Mahogany neck, mahogany neck, 60's slim taper neck profile, rosewood fretboard, 2 Gibson P-90 single-coils, Grover green key tuners, used look, incl. Gibson deluxe gigbag, Finish: Worn Gold Top.

€ 639.- £ 511.-
order code 260178

Fender Classic Player Baja Tele

Electric guitar
Classic series, ash body, one-piece soft 'V' shape maple neck, maple fretboard, 21 medium jumbo frets, chrome hardware, original vintage Tele bridge, 1x custom shop 'Twisted' Tele® single coil (neck) & 1x Custom Shop Broadcaster single coil (bridge) pickups, tone & volume controls, includes case. Finish: Vintage Blonde

€ 666.- £ 532.-
order code 196765

Gibson LP Studio '50 Tribute DB TM

Exclusive Thomann model
Chambered mahogany body, maple top, dark back, 50's mahogany neck, toasted maple fretboard, 22 frets, scale 628mm, 2 volume and 2 tone controls, 3-way toggle switch, Gibson 490R/498T humbuckers, incl. gigbag, finish: satin honeyburst.

€ 689.- £ 551.-
order code 270873

Gibson Les Paul Studio

Electric guitar
Les Paul model, mahogany body, set mahogany neck, rosewood fretboard, 22 frets, 2x humbucker pickups, chrome hardware, incl. case.

Finish: Ebony o. code 134274 € 969.- £ 774.-
Finish: Fireburst order code 211278 € 1135.- £ 907.-

Gibson SG Standard

Electric guitar
Mahogany body, set mahogany neck, katalox fretboard, 22 frets, 629mm scale, trapezoid inlays, chrome hardware, tune-o-matic bridge, stopbar tailpiece, 2x humbucker pickups, 2x volume & 2x tone controls, 3-way toggle switch, includes case. Finish: Heritage Cherry

€ 985.- £ 787.-
order code 122008

Gibson Midtown Std. FR Bigsby

Electric guitar
ES style, mahogany body, maple top, 60's slim taper mahogany neck, white binding, black richlite fretboard, 22 frets, 1x Classic '57 (Alnico II) and 1x Classic '57+ (Alnico II) pickups, Bigsby B-70 tremolo, incl. Gibson DSDC hardshell case with white plush. Finish: Faded Red (nitro cellulose).

€ 1085.- £ 867.-
order code 267959

Gibson Firebird Studio Non-Reverse

Electric guitar
Limited edition, 300pcs. worldwide, mahogany body, set mahogany neck, Mini Grover Kidney Button tuners, baked maple fretboard, 22 frets, 3x coil-tapped P-90 (Alnico V) pickups, 3-way switch, tune-o-matic bridge, stop bar tailpiece, finish: vintage sunburst nitro, incl. Gibson Firebird case.

€ 1090.- £ 871.-
order code 268551

Gibson Les Paul Studio Pro Plus

Electric guitar
European wide exclusive at Thomann, mahogany body, AA figured maple top, set mahogany neck, 60's Slim taper neck profil, rosewood fretboard, 22 frets, 490R and Burstbucker Pro humbucker (both coil split), Grover Kidney tuners, chrome hardware, incl. case.

Red Velvet o. code 264310 € 1279.- £ 1022.-
Transl. Black order code 264311 € 1279.- £ 1022.-

Line 6 James Tyler JTV-59 Variax

Modeling guitar
Mahogany body, curved maple top, set mahogany neck, rosewood fretboard, L.R. Baggs Radiance Hex piezo pickup, 2 Alnico humbuckers, incl. bag, Line6 Workbench, Li-Ion battery, power supply and Variax Workbench USB adapter.

Finish: Cherry Sunburst order code 252059
Finish: Black order code 252060 € 1290.- £ 1031.-

Gibson SG '61 Reissue

Electric guitar
Mahogany body, set mahogany neck, rosewood fretboard, 22 frets, 629mm scale, trapeze inlays, chrome hardware, tune-o-matic bridge, stopbar tailpiece, 2x ,57 Classic humbuckers, 2x volume &, 2x tone controls, 3-way toggle switch, includes case. Finish: Heritage Cherry

€ 1425.- £ 1139.-
order code 132373

Fender Empress Telecaster

Electric guitar
Tele-Bration, special run, empress body, modern C-shaped maple neck, maple fretboard, 22 frets, Highway One pickup set, Highway One bridge, Grease Bucket tone system, incl. case.

Vintage White o. code 259076 € 1599.- £ 1278.-
Honeyburst order code 259077 € 1599.- £ 1278.-

Gibson LP Std. Traditional Pro

Electric guitar
Non-chambered mahogany body, maple top, mahogany neck with '60s profile, rosewood fretboard, trapezoid perloid inlays, tune-o-matic bridge, stopbar tailpiece, locking Grover tuners, potted BurstBucker 3 & '57 Classic humbucker pickups, incl. case.

Vintage Sunb. o. code 232742 € 1666.- £ 1331.-
Finish: Ebony order code 232739 € 1579.- £ 1262.-

Gibson Les Paul Standard 2008

Electric guitar
Mahogany body, AA grade figured maple top, mahogany neck, rosewood fretboard, 629mm scale, 43mm nut width, trapezoid inlays, 22 frets, 1x Burstbucker Pro 2 (bridge) & 1x Burstbucker Pro 1 (neck), TonePros locking bridge and string holder, Grover locking machine heads, incl. black snakeskin case. Finish: Heritage Cherry Sunburst.

€ 2111.- £ 1687.-
order code 214842

Gibson SG Std. Reissue V.O.S.

Electric guitar
Original vintage specs, mahogany body, 60's mahogany neck, rosewood fretboard, 22 frets, Burstbucker 1 & 2 humbuckers pickups, maestro tremolo, incl. Custom Shop case. Finish: Faded Cherry.

€ 2269.- £ 1813.-
order code 193723

Rickenbacker 360 FG

Electric guitar
Deluxe thinline model, hollow body, maple body, maple neck, rosewood fretboard, 24 frets, scale: 629mm, saddle width: 41.4mm, mono/stereo output, triangle inlays, 2 Hi-Gain pickups, Schaller tuners, finish: FireGlo, incl. case.

€ 2365.- £ 1890.-
order code 132977

Harley Benton HBX5TBK

Acoustic guitar

Cutaway, quilted maple top, mahogany back & sides, rosewood fretboard, integrated pickup system with 4-band EQ. Finish: Transparent Black

order code 165300 € 122.- £ 97.-

Harley Benton HBF-200 NT

Acoustic guitar

Folk style, solid spruce top, rosewood back & sides, mahogany neck, rosewood fretboard, slotted headstock, tree inlays, 20 frets, satin chrome tuners with white knobs, 632mm scale, 42mm saddle width. Finish: Natural High Gloss

order code 212826 € 189.- £ 151.-

Fender CD-60 CE

Acoustic guitar

Dreadnought, cutaway, laminated spruce top, nato back and sides, nato neck, sonokeling fretboard, active Fender FTE3-TN preamp with volume/bass/mid/treble controls, built-in tuner.

Finish: Black o. code 190659 € 199.- £ 159.-
Finish: Natural o. code 190658 € 199.- £ 159.-
Finish: Sunburst order code 190657 € 199.- £ 159.-

Epiphone EL-00

Acoustic guitar

Historic collection, small body line, solid spruce top, mahogany back & sides, 628mm scale, 41.9mm saddle width, chrome hardware. Finish: Vintage Sunburst

order code 153674 € 235.- £ 188.-

Epiphone EJ-200CE

Acoustic guitar

Cutaway, solid spruce top, maple body and neck, King inlays, eSonic 2 preamp pickup system, gold hardware, finish: natural.

Natural o. code 210115 € 295.- £ 236.-
Vintage Sunburst order code 212786 € 295.- £ 236.-

Martin Guitars LXM

Acoustic guitar

LXM Little Martin, top, back and sides spruce pattern HPL textured finish, neck natural stratabond, fretboard Morado/Rosewood, 20 frets, scale: 584mm, saddle width: 42,8mm, Gotoh nickel tuning machines, incl. padded gigbag.

order code 173139 € 295.- £ 236.-

The Loar LH-250-SN

Acoustic guitar

Folk style, solid spruce top, back and sides solid mahogany, mahogany neck, rosewood fretboard, Abalone/M.O.P. inlays headstock, open butterbean tuners, scale: 648mm, nut width: 42.9mm, bone nut. Finish: Sunburst.

order code 273516 € 335.- £ 268.-

Recording King RD-227

Acoustic guitar

Dreadnought style, solid AA sitka spruce top, back and sides solid rosewood, mahogany neck, vintage V neck profile, dovetail neckjoint, ebony fretboard, ebony bridge, abalone snowflakes fretboard inlays, torch MOP/Abalone headstock logo, open geared butterbean tuning machines, gold plated. Finish: Natural.

order code 269115 € 535.- £ 427.-

Martin DCX1E

Acoustic guitar

Cutaway, solid Sitka spruce top, mahogany back & sides, HPL pattern textured finish, Stratabond neck, rosewood fretboard, 20 frets, 645mm scale, 42.8mm saddle width, tortoiseshell pickguard, chrome tuners, Fishman® Classic 4 Sonicore pickup system.

order code 173134 € 679.- £ 543.-

Martin Guitars DRS1

Acoustic steel guitar

Solid sapele body and top, A-frame bracing, rust stratabond neck, black richlite fretboard, 20 frets, scale: 645mm, nut width: 42.85mm, black pickguard, Fishman Sonitone pickup, incl. 345 harshell case. Finish: Natural.

order code 260401 € 689.- £ 551.-

Martin Guitars D-1 GT

Acoustic guitar

Dreadnought model, solid sitka spruce top, back and sides solid sapele, modified hybrid X scalloped bracing, stratabond neck, richlite fretboard, 20 frets, scale: 645mm, saddle width: 43mm, incl. case, finish: natural gloss top.

order code 261819 € 877.- £ 701.-

Martin Guitars D-16RGT

Acoustic guitar

Solid spruce top, rosewood back and sides, solid east Indian rosewood bridge and fretboard, 20 frets (14 clear), nut width: 43mm, chrome tuners, incl. hardshell case, high gloss finish.

order code 235615 € 1179.- £ 942.-

Takamine TSF48C

Acoustic guitar

Santa Fe series, cutaway, solid spruce top, back and sides solid rosewood, mahogany neck, ebony fretboard, laser-cut american eagle inlays, 21 frets, Takamine CTP-2 preamp with pickup, finish: natural highgloss, incl. case.

order code 218988 € 1599.- £ 1278.-

Lakewood D-32

Acoustic guitar

Dreadnought model, solid european AAA spruce top, back and sides solid rosewood, one piece mahogany neck, ebony fretboard, 20 frets, scale: 650mm, saddle width: 44mm, finish: natural high-gloss, incl. Lakewood Hiscox hardcase.

order code 161645 € 2025.- £ 1618.-

Gibson J45 TV

Acoustic guitar

Round shoulder line, elegant body, red spruce top, back and sides mahogany, incl. vintage style case, finish: vintage sunburst.

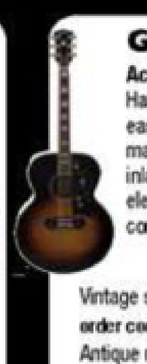
order code 112649 € 2169.- £ 1733.-

Martin Guitars HD-28

Acoustic guitar

Solid Sitka spruce top, scalloped bracing, solid East Indian rosewood back & sides, solid mahogany neck, solid black ebony bridge & fretboard, 20 frets (14 clear), chrome Schaller tuners, incl. hardshell case.

order code 133517 € 2169.- £ 1733.-



Gibson SJ-200 STD

Acoustic guitar

Handmade, solid sitka spruce top, solid eastern curly maple back and sides, maple neck, rosewood fretboard, crown inlays, 20 frets, gold tuners, active electronics, sound hole mounted volume control, incl. case.

Vintage sunburst order code 185825 € 2950.- £ 2357.-
Antique natural order code 232510 € 3059.- £ 2444.-

Martin Guitars OMCPA1

Acoustic guitar

000-14, orchestra model, cutaway, solid sitka spruce top, back and sides solid rosewood, ovangkol binding, ebony fretboard, arrows and squares inlays, 20 frets, ebony bridge performing artist belly, gold tuners, Fishman F1 Aura pickup system with Martin Gold Plus pickup, incl. 370PA brown hardshell case. Finish: Natural.

order code 242162 € 2950.- £ 2357.-

Martin Guitars GPCPA1

Acoustic guitar

Cutaway, grand performance, solid Sitka spruce top, solid rosewood back & sides, ovangkol binding, ebony fretboard, arrows & squares inlays, 20 frets, ebony bridge, Delmar tortoiseshell pickguard, Fishman F1 Aura pickup system with Martin Gold Plus pickup, incl. case. Finish: Natural.

order code 242154 € 2950.- £ 2357.-

Martin Guitars Johnny Cash D-35

Acoustic guitar

Solid Engelmann spruce top, back and sides solid east indian rosewood, solid mahogany neck, solid black ebony bridge and fretboard, 20 frets (14 clear), star inlays, chrome Grover tuning machines, incl. hardshell case. Finish: Black Gloss.

order code 109309 € 4333.- £ 3462.-

Kramer Guitars S-422S

4-string bass guitar

Alder body, bolt-on maple neck, rosewood fretboard, 2 dual rail bass humbucker pickups, die-cast adjustable bridge, black hardware, Finish: Red Metallic.

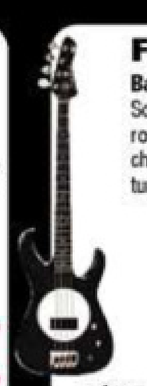
order code 255249 € 155.- £ 124.-

Flea Bass Street Bass

4-string bass guitar

Solid basswood body, maple neck, rosewood fretboard, 20 frets, passive Alnico humbucker, open gear elephant ear tuners, string-thru-body bridge.

Finish: Silver order code 255385 € 192.- £ 153.-
Finish: White order code 255386 € 192.- £ 153.-



Flea Bass Model 32

Bass guitar

Solid alder body, bolt-on maple neck, rosewood fretboard, 20 frets, long scale, chrome hardware, open gear Elephant tuners, includes gig bag.

order code 229556 € 192.- £ 153.-

Danelectro Dano 63 Long Scale Bass

4-string bass guitar

Maple neck, 2x '63 Lipstick style Alnico pickups, rosewood fretboard, 24 frets, die cast machine heads, pro hardware. Finish: Red Burst.

order code 278637 € 229.- £ 183.-

Kramer Disciple Bass

4-string bass guitar

Mahogany body, asymetrical maple neck, fretboard ebony, 24 frets, 1 EMG MMCS Pickup, EMG BTS Preamp, black hardware, flush mount bridge, finish: black with red split.

order code 244650 € 239.- £ 191.-

Höfner Ignition Beatles Bass

4-string bass guitar

Hollow maple body, spruce top, rosewood fretboard, 22 frets, 2x Höfner humbucking pickups, nickel hardware, rhythm/solo-switch, control plate with 2 volume controls.

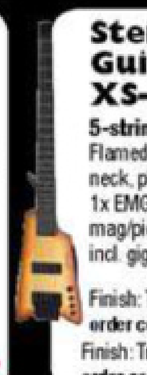
Vintage Sunburst order code 232784 € 244.- £ 195.-
Black order code 232783 € 244.- £ 195.-
Vintage Sunb./lefthanded order code 232785 € 244.- £ 195.-

Danelectro Dead On 58 Longhorn Bass

Bass guitar

Upgraded reissue, masonite body, bolt-on maple neck, rosewood fretboard, 24 frets, scale: 755mm, rosewood bridge, souped-up lipstick pickups, 2x stacked volume and tone controls. Finish: Copper Burst.

order code 228497 € 259.- £ 207.-



Steinberger Guitars Synapse XS-15FPA Custom

5-string headless bass guitar

Flamed maple body, set CybroSonic graphite neck, phenolic fretboard, 24 frets, scale: 34", 1x EMG-40-P5 active pickups, volume control, mag/piezo PU blend, active hi and lo cut/boost, incl. gigbag.

Finish: Trans. Amber order code 258933 € 769.- £ 614.-
Finish: Trans. Blue order code 274100 € 769.- £ 614.-

Fender American Std. P-Bass MN

4-string bass guitar

Alder body, maple neck, maple fretboard, 20 medium frets, scale: 864mm (34"), 1x American Precision P-Bass Alnico V-Split single-coil pickup, high-mass vintage modified bridge, incl. strap, cable and new SKB case. Finish: Olympic White.

order code 203604 € 1245.- £ 995.-

Gibson Explorer Bass LTD

4-string bass guitar

Limited hit and run 2011, Explorer style, mahogany body, maple neck, preciosa fretboard, 22 frets, long scale: 864mm, Grover tuners, 3-point adjustable saddles, 2 Thunderbird ceramic pickups, 2x volume and 1x tone control, incl. case. Finish: Silverburst.

order code 273252 € 1259.- £ 1006.-

Fender FSR Precision Bass

4-string bass guitar

Ash body, maple neck, maple fretboard, 20 frets, single split-coil pickup, black pickguard, chrome hardware, incl. SKB case. Finish: Mahogany Stain.

order code 278890 € 1299.- £ 1038.-

Sandberg Panther TT4 RW Mac

4-string bass guitar

Mahogany body, macassar top, bolt-on maple neck, rosewood fretboard with pearloid block inlays, long scale, 22 frets, 2x Sandberg single-coil pickups (Alnico5 magnets), Sandberg 2-band EQ, active/passive switch, incl. gigbag. Finish: Natural Satin.

order code 262617 € 1545.- £ 1234.-

Music Man Stingray 5

5-string bass guitar

Ash body, maple neck, rosewood fretboard, 3-band active EQ, 22 frets, chrome hardware, black pickguard, includes case. Finish: Black

order code 185211 € 1935.- £ 1546.-

Sadowsky MV4-WL Will Lee

4-string bass guitar

Ash body, maple neck, maple fretboard, 22 frets, chrome hardware, D'tuner, Sadowsky J-style pickups, Sadowsky preamp with vintage tone control and midboost, incl. case, finish: black.

order code 257554 € 2599.- £ 2077.-

Parker MaxxFly Bass PB12

4-string bass guitar

Fretless, swamp ash body, poplar neck, carbon glass epoxy fretboard with stainless steel frets, EMG active P-Bass neck pickup, EMG active MM-Bass bridge pickup, Parker designed Hipshot tailpiece, Graph Tech ghost piezo saddles, Acousti-phonic modular pre-amp, Hipshot ultra light tuners, black hardware, incl. gigbag. Finish: Candy Lemon Yellow.

order code 280684 € 3555.- £ 2840.-

STRINGS

Harley Benton Valuestrings

168992	009 - 042	£ 0.76
168993	010 - 046	£ 0.76

Pyramid

128237	009 - 042	£ 2.47
148111	009 - 046	£ 2.47
128238	010 - 046	£ 2.47
132702	011 - 048	£ 2.92

Harley Benton
with extra E1 and B2 strings

156199	009 - 042	£ 2.66
156200	010 - 046	£ 2.66

GHS Boomers

104584	009 - 042	£ 3.76
104585	010 - 046	£ 3.76
158969	011 - 050	£ 3.40
181291	012 - 052	£ 3.76

Dean Markley

104563	2502B 009 - 042	£ 3.04
104562	2508 009 - 046	£ 3.04
104565	2503B 010 - 046	£ 3.04
104564	2504B 010 - 052	£ 3.04

D´Addario EXL

104554	120 009 - 042	£ 3.76
101428	125 009 - 046	£ 3.76
104555	110 010 - 046	£ 3.76
131962	140 010 - 052	£ 3.99

Ernie Ball

104572	2223 009 - 042	£ 4.23
104570	2222 009 - 046	£ 4.23
104573	2221 010 - 046	£ 4.23

Elixir Nanoweb

152173	009 - 042	£ 8.80
152174	009 - 046	£ 8.80
152175	010 - 046	£ 8.40
152177	011 - 049	£ 8.60

Electric bass strings

156186	Warwick Red Label 040 - 100	£ 7.80
144460	Warwick Red Label 045 - 105	£ 7.90
147931	Warwick Red Label 040 - 130	£ 9.40
157147	Warwick Red Label 045 - 135	£ 10.70
140180	GHS 3045 M 045 - 105	£ 14.60
160651	GHS 3045 5M-DYB 045 - 130	£ 17.60
104535	Rotosound 045 - 105	£ 15.90
142786	Rotosound 045 - 130	£ 18.30
122057	Ernie Ball 045 - 100	£ 19.10
141174	Ernie Ball 045 - 105	£ 19.10
121135	Ernie Ball 045 - 130	£ 23.-
152178	Elixir Nanoweb 040 - 095	£ 34.-
171440	Elixir Nanoweb 045 - 100	£ 34.-
152179	Elixir Nanoweb 045 - 105	£ 34.-

GUITAR CARE

Thomann string winder
For faster string winding
order code 122787 £ 1.15

Harley Benton Guitar Care
Guitar cleaner, 100ml, even for nitro lacquers
order code 196948 £ 2.96

Dunlop Formula 65 Polish
Polish & cleaner for guitar and bass.
order code 141577 £ 3.81

D'Andrea Lemon Oil
Cleaning oil, fretboard conditioner for guitar and bass
order code 150545 £ 3.81

GHS Fast Fret
Fingerboard, string and neck cleaner, silicone free.
order code 104761 £ 3.84

Lead Foot SB201
A/B switch for guitar and bass
order code 134241 £ 14.60

GIGBAG & CASE

Thomann Economy
Standard model, large pocket for accessories, notes and strings, colour: black

145669	Classic	£ 7.60
178496	Western	£ 7.60
133671	Electric guitar	£ 7.60
142774	Electric bass	£ 7.60

Thomann Standard
20mm padding, bottom protector, black velvet lining, backbag straps.

121546	Classic	£ 13.80
130405	3/4 Classic	£ 13.80
121547	Western	£ 13.80
121548	Electric guitar	£ 13.80
157096	Flying V	£ 13.80
121549	Electric bass	£ 13.80
142783	Jumbo	£ 22.-
121814	Acoustic bass	£ 23.-

Fender FM212R
Guitar combo
Frontman series, 100W, 2x 12" speakers, 3 channels (normal, drive and extra drive), FX loop, includes 2-way footswitch. Dimensions: 49.5 x 68.5 x 27cm. Weight: 21.7kg
order code 167017 € 199.- £ 159.-

Roland Cube-40XL
Electric guitar combo with amp modeling
40W, 10" custom speaker, 2 channels (+ 2 storable settings), 10 amp models, 8 effects, solo function, 3-band EQ, 80 sec. looper with endless overdubs, power squeezer, aux in, manual and chromatic tuner, 6 footswitch connections.
order code 254100 € 218.- £ 174.-

Roland Cube-20XL
20", 8", 6 amp models
order code 254102 € 158.- £ 126.-

Bugera V22
All valve combo
22W, 12" speaker, 2 channels, 3x 12AX7 preamp valves, 2x EL 84 power amp valves, clean, gain and volume control, 3-band EQ, 1x master control, 1x presence control, built-in digital reverb (adjustable), normal and bright input, impedance switchable between 4, 8 and 16Ω, triode and pentode mode, 2x external speaker outputs, footswitch input, effect loop, incl. footswitch.
order code 252074 € 268.- £ 213.-

Blackheart BH15-112 Handsome Devil
15W all-tube guitar combo
Switchable from 15W pentode to 7W triode, 1x 12" Eminence speaker, 4/8/16Ω speaker outputs, solid state rectifier, controls for drive, level, treble, mid, bass and presence, dimensions HWD: 47,3 x 46 x 28cm, weight: 21,5kg.
order code 204845 € 288.- £ 230.-

Yamaha THR10
Universal guitar combo w/ USB interface
For electric guitar, acoustic guitar or bass guitars, 5 amp simulations, bass and acoustic simulation, 3-band EQ, 5 user memories, chromatic tuner, headphone out, aux in, USB to use as interface, 2x 8cm fullrange speaker, 2x 5W, incl. power supply, USB cable, cable and Cubase AI, dimensions WHD: 36 x 18.4 x 14cm, weight: 2.8kg.
order code 271803 € 298.- £ 238.-

Bugera 6260-212
All valve guitar combo
120W, 2 channels, 2x 12" Bugera speaker, 4x 6L6 power valves (convertible to EL34), 5x 12AX7 preamp valves, reverb and presence control for each channel, impedance switch (4/8/16Ω), includes footswitch for channel and reverb. Dimensions: 51.9 x 68.8 x 24.8cm. Weight: 28.5kg.
order code 206768 € 315.- £ 252.-

VHT Special-12/20 Combo
Guitar combo
1 channel, 1x12" VHT chrome back speaker, 12W RMS with 6V6 or EL84 tubes (with VHT adaptor) or 20W with 6L6 or EL34, with cathode biased push/pull output stage, controls for volume, tone, effects send & return, depth, texture, watts, pentode/triode, line out, 2x speaker out, dimensions HWD: 45 x 49.5 x 27cm, weight: 18,5kg, incl. footswitch.
order code 269112 € 388.- £ 310.-

Bugera 333-212 Infinium
Full valve guitar combo
120W, 3 channels, 2x12" Bugera speakers, 4x 6L6 poweramp valves, 4x 12AX7 preamp valves, 3-band EQ, poweramp damping, FX loop, integrated reverb, incl. foot switch. Valves no longer need to be matched in pairs, different types of valves can be combined in the preamp stage of any valve amplifier.
order code 269562 € 489.- £ 391.-

Fender Blues Deluxe Reissue
Guitar Combo
40W, 1x 12" custom esigned Eminence 8Ω speaker, 2 channels, reverb, FX loop, includes footswitch. Dimensions: 59.7 x 47.6 x 26.7cm. Weight: 20.4kg Finish: Tweed
order code 180643 € 819.- £ 654.-

Vox AC30 C2
30W all-valve guitar combo
2x 12" Vox GSH12-30 speakers, 2 ins (boost & normal), input link-switch to combine both channels, volume, brilliance switch, boost volume, treble, EQ, standard/custom switch, bass, reverb, tremolo, tone cut, master volume, standby and power switch, outs for external speakers, output bias, FX loop, includes footswitch. Weight: 32kg
order code 180600 € 858.- £ 686.-

Blackheart BH1H Killer Ant Head
1W all tube guitar head
Single ended, Class A, 4/8/16Ω speaker outputs, solid state rectifier, volume control, dimensions: 32.5 x 25.5 x 26.5cm, weight: 5.5kg.
a. code 204842 € 95.- £ 76.-

Blackheart Killer Ant Head BH1H Bundle
Bundle incl. Killer Cab BH110 1x10" cabinet and speaker cable.
order code 281033 € 189.- £ 151.-

Blackheart Little Giant BH5H
5W all-valve guitar head
Class A, EL84/6BQ6 power valve, 12AX7/ECC83 preamp valve, 4/8/16Ω speaker outs, solid state rectifier. Controls: volume, bass, mid and treble, pentode/triode switch. Dimensions: 24.3 x 38.1x 22.8cm (HxWxD). Weight: 9.5kg
order code 203717 € 125.- £ 100.-

Blackheart Handsome Devil Head BH15H
15W all-valve guitar head
Switchable from 15W/pentode to 7W/triode, 4/8/16Ω speaker output, solid state rectifier. Controls: level, treble, mid, bass and presence. Dimensions: 24.3 x 46 x 22.8cm. Weight: 13kg.
order code 204844 € 229.- £ 183.-

Bogner Alchemist HD
All-tube guitar head
40W, class AB preamp, 20W switchable, 5x 12AX7 preamp valves, 2x 6L6 power amp valves, 2 channels (channel 1: direct acting, clean but also adequate for blues sounds, filigree treble, pumping bass - channel 2: characteristic Bogner sound, creamy, modern, long sustain), reverb and delay effect models, incl. footswitch.
order code 204356 € 469.- £ 375.-

Kemper Profiling Amplifier
Guitar preamp
Allows you to take a precise sound snapshot of an existing amplifier setup including speaker cabinet and microphones, multiple stomp effect emulations (up to 4 simultaneously), master effects, EQ, and more, it is now possible for the first time to take a precise snapshot of your own amplifier sound. Finish: Black.
order code 280362 € 1444.- £ 1154.-

Fryette Sig:X Head
Guitar head
Full valve (1x 12AX7, 5x 12AX7A, 2x KT88, 1x 5U4G), 100W or 40W, 3-band EQ, Fryette Gain I/Gain II voicing and overdrive, pre-EQ voicing on each channel, more/less mode, boost switch, gain stacking, power shift, FX I/O (switchable serial/parallel), 2x speaker outs (4/8/16Ω mono/stereo), incl. 5-button footswitch, dimensions WHD: 74.3 x 22.8 x 26.7cm, weight: 20kg.
order code 228483 € 1689.- £ 1350.-

Gallien Krueger Backline 115 II
Bass combo
175W, 1x 15" speaker, 4-band EQ, 10dB pad, mute switch, gain & level controls, contour control, line output, headphone output
order code 156650 € 249.- £ 199.-

Line6 LowDown LD400 Pro
400W bass combo
400W, 2x 10" speaker + horn, 5 amp models, 5 bass effects, 4 programmable channel memories (36 with FBV shortboard), front panel tuner, output for external speaker, balanced XLR DI output, headphone output, 1/8" CD/MP3 input, jack for FBV Express or FBV shortboard, weight: 41kg.
order code 207508 € 288.- £ 230.-

tc electronic BG250
250W bass combo
250W, 1x 15" speaker + horn, TonePrint, TubeDrive/Tube pre and power amp emulation, built-in bass tuner, simulation for preamp and power amp tubes, tc bass chorus pre-loaded, bass contoured tone controls, input for CD/MP3 players, headphone out, balanced out. Dimensions: 46.2 x 62 x 38cm. Weight: 16kg.
order code 279088 € 389.- £ 311.-

Ampeg BA300/210
300W hybrid bass combo
2x10" speaker, HF horn with level control, 12AX7 preamp tube, 3-band EQ, mid control style, ultra high/low switches, built-in compressor, pre/post switch and ground lift, removable casters, dimensions WHD: 53.98 x 54.61 x 40.64.cm, weight: 25.kg.
order code 206084 € 545.- £ 435.-

Ampeg BA600/210
600W hybrid bass combo
2x 12AX7 valve preamp, 600W, 2x 10" neodymium speakers, HF horn with level control, channel switching (vintage B15/modern), 3-band EQ, ultra hi/lo switches, integrated compressor, line out, tube-driven balanced XLR and unbalanced 1/4" out with level control, pre/post EQ switch and ground lift, FX loop. Dimensions: 66 x 69 x 43cm. Weight: 27.5kg.
order code 202312 € 645.- £ 515.-

Gallien Krueger MB150S-112 III
150W bass combo
Input with 10dB pad switch, voicing filters, low boost, EQ, output, limiter, send/return, line out, headphone output, speaker out, 1x12" speaker. Dimensions: 34.8 x 38.1 x 21.60cm. Weight: 11kg.
order code 142875 € 699.- £ 559.-

MB150E-112 III
150W, with chorus.
order code 141301 € 799.- £ 638.-

Ampeg B-115E
Bass cabinet
1x15" speaker, 200W RMS @ 8Ω, frequency response: 50Hz - 3kHz, dimensions (WxHxD): 58 x 58 x 44,5cm, weight: 32,5kg.
order code 111425 € 285.- £ 228.-

Ampeg B-410HE
Bass cabinet
4x 10" speakers, 1" horn driver, 200W RMS @ 8Ω, 55Hz-8kHz. Dimensions: 58 x 58 x 44.5cm (WxHxD). Weight: 32.5kg.
order code 111424 € 325.- £ 260.-

Ampeg B-410HLF
4x10", 1" horn driver, 400W, 50Hz - 18kHz, 58 x 65.5 x 44.5cm, 40kg.
order code 111423 € 439.- £ 351.-

Line6 LowDown HD400
400W bass head
5 amp models, 5 bass effects, 4 programmable channel memories (36 with FBV shortboard), front panel tuner, 2 speakon outs for external speaker, balanced XLR DI out, 1/4" preamp out, jack for optional FBV Express or Shortboard.
order code 207509 € 189.- £ 151.-

Traynor DB300H
Bass head
350W @ 4Ω, 4-band EQ with scoop control, DI out (XLR), pre/post EQ switchable, active/passive in, frequency response: 20Hz - 20kHz, groundlift, limiter, effect send/return, 2x headphone out, dimensions HWD: 38,1 x 9,5 x 31,75cm, weight: 5,9kg. Made in North America.
order code 247483 € 385.- £ 308.-

Ampeg SVT-7 Pro
Bass head
1000W RMS @ 4Ω, 600W RMS @ 8Ω, 1x JJ 12AX7 preamp valve, Class D power amp, bass, mid, treble, mid-tone control, ultra low/high boosts, compressor, balanced DI out, preamp out, poweramp in, pre/post EQ switch, 0/-40dB, groundlift, aux in, effects loop, tuner out, 2 Speakon outs, power supply, incl. rackmount, weight: 7kg.
order code 242519 € 769.- £ 614.-

tc electronic RH 750
Bass head
750W, 4-band EQ, tube tone, 3-band compressor, 3x user memory, chromatic tuner, digital recording out, preamp out, preamp in, Speakon & jack speaker outputs, speaker mute switch, headphones out, balanced line out. Dimensions: 27.5 x 29 x 6.6cm. Weight: 4kg.
order code 264256 € 977.- £ 781.-

the t.bone TWS16 GT

16-channel UHF wireless system

9.5" diversity receiver, GT guitar plug-on transmitter, 16 switchable frequencies (863.125 - 864.875MHz), 2 parallel systems, switchable squelch, XLR & jack out, external power supply, DC out for recharging transmitter. Includes 9.5" rackmount, 1m XLR-jack output cable.

order code 231529 € 107.- £ 85.-

Sennheiser Freeport Instrument

Diversity UHF wireless system

4 switchable frequencies between 863 - 865MHz, 10mW HF power, diversity receiver with LED for HF, diversity, peak, XLR & jack out, guitar bodypack with 1x 9V battery (up to 10hr). Includes 12V power supply and guitar cable.

order code 183507 € 155.- £ 124.-

Line 6 Relay G30

Guitar/bass wireless system

6 switchable frequencies, 24bit Delta Sigma, 128x over sampling, 10Hz-20kHz, 118dB SPL, 30m line-of-sight transmission range, jack in & out, 8hr battery power, LED signal for status and battery health, small and trendy housing. Includes power supply, batteries, cable and manual.

order code 228151 € 269.- £ 215.-

Sennheiser EW172 G3 / IG8

1,8GHz wireless system with bodypack

Bodypack, 9,5" receiver, 20 banks with up to 12 compatible frequencies + 1 bank with writeable frequencies, 25Hz - 18kHz, pilot tone, auto tune, HDX-compander, frequency response 1G8 (1785 - 1800MHz), LCD display with with NF and channel, 10mW power, 2 BNC antenna connections, incl. power supply and 2 AA batteries.

order code 264259 € 645.- £ 515.-

Danelectro Qwiktune Q12E Tuner

Chromatic tuner

Pitch calibration A438 - A445, built-in mic, VU meter display, mute switch for silent tuning on stage, internal speaker plays 12 reference tones, incl. carry case, exogenic technology.

order code 278058 € 9.50 £ 7.60

Korg Pitchblack

Chromatic floor pedal tuner

LED display, 100% true bypass out, 4 display modes (full strobe, half strobe, meter & mirror), detection range from E0 to C8 (20,60Hz - 4186Hz), adjustable calibration (436 - 445Hz), 9V DC output jack for cascading the power supply to other pedals, black aluminium die-cast body, optional power supply available.

order code 207261 € 55.- £ 44.-

tc electronic PolyTune mini

Polyphonic stompbox tuner

Reference pitch: 440Hz, tuning range: 27.5Hz - 4186Hz, ±0.5 cent tuning accuracy, true bypass, super-bright LED display, Drop-D and capo tuning, up to 5 semitones flat tunings, dimensions WDH: 5.1 x 9.3 x 4.5cm, weight: 160g.

o. code 274540 € 77.- £ 62.-

Boss TU-3

Chromatic floor tuner

Cent mode (like classical tuner) or stream mode, Accu Pitch, high brightness mode, flat tunings, mute or bypass, C0 (16,35Hz) - C8 (4.186Hz), also for 7-string guitars and 6-string basses, ±1 Cent, calibration 436 - 445 Hz, powered by 9V battery (included) or optional power supply, power for up to 7 additional FX pedals. Dimensions: 7.3 x 5.9 x 12.9cm. Weight: 390g.

order code 238909 € 88.- £ 70.-

Harley Benton Jackamp Mobile

Adapter for guitar, bass and mic

To connect guitar, bass, keyboards, microphones, headphone output, compatible with iPhone/iPad apps: effects, tuners, metronomes, recorders, amps and more, dimensions WHD: 3,2 x 1,5 x 18,5cm, weight: 20g.

order code 272900 € 14.30 £ 11.40

Harley Benton PowerPlant

Compact multi power supply unit

Power supply with various outputs: 8x 9V DC (500mA), 1x 12V DC (250mA), 1x 12V AC (250mA), includes cable set.

order code 119603 € 38.- £ 30.-

Electro Harmonix Big Muff PI USA Classic

Distortion/sustainer

True bypass, long creamy sustain, fat fuzz sound, solid treble and transparent bass sound à la Jimi Hendrix, Santana and Pink Floyd, power supply not included, made in USA.

order code 147853 € 63.- £ 50.-

Electro Harmonix Little Big Muff

Same silky smooth violin-like sustain and creamy tone.

order code 191809 € 55.- £ 44.-

Harley Benton PB705

Pedalcase

For 6-8 effects, aluminium edges and chrome corners, handle, 2 locks, internal dimensions WDH: 60 x 40 x 10cm, finish: black.

o. code 272970 € 66.- £ 53.-

Harley Benton PB700 Pedalcase

4-5 effects, 45 x 40 x 10cm.

order code 272966 € 56.- £ 45.-

ISP Technologies Decimator

Noise reduction pedal

60dB noise reduction, latest generation technology, does not affect guitar tone, easy operation, polished chrome chassis, power supply not included.

order code 112180 € 139.- £ 111.-

tc electronic Flashback

Delay/looper stompbox

Mono/stereo I/O, delay, feedback and FX-level control, 10 different delay settings, audio tapping, USB connection for exchanging TonePrint settings and software updates, true bypass, power supply or battery (both not included).

order code 259463 € 145.- £ 116.-

Voodoo Lab Pedal Power 2 Plus

Universal power supply

For all battery operated guitar pedals, 4x 9/12V/100mA, 2x 9V/250mA, 2x 9V/100mA or combination of several outputs for 18V or 24V, each output is complete isolated & short circuit protected, regulated and highly filtered, incl. cables and detachable AC power cable.

order code 205981 € 159.- £ 127.-

Boss ME-25 Bundle

Guitar FX pedal

24bit, 60 presets, OD/DS solo function, easy edit function, 5 real time controller, ME-25 DVD-ROM, to use with included 6 AA batteries or optional power supply, weight: 1,9kg, dimensions WDH: 30 x 19,1 x 7,2cm. Bundle incl. the sssnake GKP6 cable.

order code 253474 € 169.- £ 135.-

Zoom G3

FX unit & guitar audio interface

3 big LCD displays and footswitches, authentic modeling for amps, cabinets and microphones, more than 100 DSP effects, up to 100 presets, drum computer, tuner, looper function with 40 sec. phrase recording and overdubbing, USB audio interface (USB powered and compliant to Mac and PC), incl. edit & share, Sequel LE and power supply.

order code 263002 € 169.- £ 135.-

Boss RC-3

Loop station

Massive internal memory with up to three hours of stereo recording time, 99 on-board memories for storing loops, USB 2.0 port allows you to connect to a PC and import/export WAV audio, rhythm guide with real drums, runs on a single 9V battery (included) or optional AC power supply (order code 108096).

order code 259315 € 198.- £ 158.-

Digitech JamMan Stereo

Looper / phrase sampler

Store over 35 minutes of mono, CD quality loops in 99 internal memories, SD card slot, 44.1kHz sample rate, USB port, record rhythm loops and solo over them on the fly, completely hands-free, aux in, reverse playback, 4 heavy-duty metal footswitches, 3 stop modes, balanced XLR mic in, metronome, automatic recording, includes power supply.

o. code 243160 € 244.- £ 195.-

Boss ME-70

Multi FX pedal & preamp

Manual mode, memory mode, 18 banks of 4 patches, preamp with 6 amp models, 4 effect groups with on/off footswitch, 40sec looper, expression pedal with 6 functions, reverb, noise supressor, tuner, aux in, powered via battery or optional 9V power supply.

order code 222795 € 277.- £ 221.-

Boss RC-30 PowerSet

Dual track looper

Twin pedal multitrack looper with true stereo I/O, 2 synchronized stereo tracks, massive internal memory with up to three hours of stereo recording time, 99 on-board memory phrases for storing loops, built-in effects for processing loops, USB 2.0, rhythm guide with real drums, runs on batteries or optional AC power supply. Bundle incl. Boss (Roland) PSA 230S power supply.

order code 259329 € 325.- £ 260.-

Boss GT-10 bundle

Guitar FX processor and preamp

400 presets (200 factory, 200 user), 13 simultaneous FX blocks, 2 WSP chips, SB Audio MIDI interface, 2 freely assignable control footswitches, amp switch connector, FX loop, Boss 40sec looper. Dimensions: 54.2 x 27.2 x 7.7cm (WxDxH). Weight: 4.7kg. Bundle includes Thomann FX pedal bag.

order code 210357 € 388.- £ 310.-

Eventide Space

Guitar stompbox

Reverb, mono/stereo I/O, aux switch, input for expression pedal, guitar/line level switchable, amp/line level switchable, MIDI in/out/thru, USB connection, tempo tapping, 100 factory presets, 12 Eventide signature reverb combo algorithms, true bybass, software updates via USB, dimensions: 12.2 x 19 x 5.4cm, weight: approx. 1kg, including power supply (9V DC, 1200mA).

order code 262861 € 479.- £ 383.-

Line6 POD HD500 Bundle

Guitar FX

16 amp, 16 cabinet and 100 effect models, 48sec. looper, pitch shifter, effects pre/post switchable, effect loop, aux in, XLR mic in, CD/MP3 in, Variax and USB (10 audio channels), headphone out, 128 user programs and 512 factory presets, MIDI in/out/thru, dimensions WHD: 55 x 8 x 27cm. Bundle incl. Thomann gigbag.

order code 254915 € 479.- £ 383.-

Boss GT-100

Electric guitar multieffect floorboard

400 storable presets (200 preset/200 user), 100dB dynamic range, compressor, overdrive, distortion, preamp, EQ, delay, chorus, reverb, 2 LCD displays, jack in, aux in (mini jack stereo), 2x jack out (L/R), headphone out, FX-loop, amp control (jack), USB, MIDI I/O, 24bit/44,1kHz A/D-converter, dimensions HWD: 8 x 54,2 x 27,1cm, weight: 4,8kg, incl. power supply and USB-cable.

order code 276485 € 498.- £ 398.-

Boss RC-300

Loop station

3 stereo tracks each with 2 separate foot switches, volume fader for each track, expression pedal for effect control in real time, 3 hours stereo recording time and 99 internal user presets, 16 optimized effects, XLR mic in with phantom power, USB connection for import & export of WAV data files, dimensions WxDxH: 53.6 x 23.1 x 7.6cm, weight: 3.9kg, incl. power supply.

order code 270961 € 518.- £ 414.-

Avid Eleven Rack + Pro Tools 10

Guitar recording and effect system

True-Z auto-impedance guitar input, classic amp and stompbox sounds, effects processors in studio-quality, convolution based microphone emulations, integrated FX-loop, Tuner, tempo tap, USB 2.0, supports up to 8 simultaneous channels of high-resolution recording (up to 24bit/96kHz), AES/EBU and S/PDIF digital I/O, MIDI I/O, incl. ProTools 10 (download version) and iLok.

order code 272823 € 744.- £ 594.-

Roland GR-55GK Blue

Guitar synth + modeling

910 editable Roland synthesizer sounds, complete modeling-soundchain (guitar/bass/synth/effects/amps) out of VG-99 incl. virtual tuning, 2 synth sounds and the modeling sound can be combined, 270 preset sounds, 297 storage spaces, 20-second looper, USB interface for audio and MIDI, incl. power supply, GK-3 pickup and 5m GK cable, weight: 3.3kg.

order code 259311 € 745.- £ 595.-

PICKS

Dunlop

Nylon picks

149397 Thin
149398 Medium
149399 Heavy — £ 0.31

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138 JIM ROOT'S SIGNATURE RIG

THERE'S something of a stripped-back vibe to our reviews this month, and I'm really starting to get the bug for it. Don't get me wrong, I love my flamed maple as much as the next guy, but a no-frills workhorse is instinctively appealing, and guitar companies really seem to be clicking with this idea, too.

There are lots of ways of doing this, of course. The Sabre Wraith on p.140 is one example where it's a case of stripping back the ornaments to drive the asking price down, whereas on p.146 the LTD EC-256P places all its focus on a simple set of quality tones. Both guitars are fantastic performers, and their relative simplicity is arguably an asset, not a compromise.

Whatever the method of doing it, stripping back a guitar to its bare roots is a great way of adding mojo and authenticity to the instrument. Even if you're lucky enough to own a vast collection of guitars, I'm willing to bet that you'll have a soft spot for that back-to-basics axe sitting at the back of the room. Chances are it's the first one you reach for in a lot of situations. Now why is that?

Alun Lower Reviews Editor

Our ratings explained

★★★★★ **SUPERB: A TG BEST BUY**

★★★★☆ **EXCELLENT PRODUCT**

★★★☆☆ **ABOVE AVERAGE KIT**

★★☆☆☆ **THINK HARD BEFORE BUYING**

★☆☆☆☆ **POOR**

Our badges explained

THE TG Best Buy award is given to any piece of gear we test that receives an overall rating of five out of five

EVERY product in our Group Test is rated against its rivals. The overall winner of the Group Test wins this award

REVIEWS

138_Orange Signature #4 Jim Root Terror

140_Sabre Wraith

142_Tanglewood Sundance Natural TW15 OP

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153_Squier Jim Root Telecaster

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Storemags.com

1 POWER

HAVING two power outputs is a killer feature on modern valve amps – the Jim Root is loud but has plenty of gain at low volumes, too

2 PORTABILITY

THE JIM Root Terror is lunchbox-sized but unless you make your sandwiches from osmium it's way heavier. Luckily, Orange includes a gigbag for easy transport

3 EFFECTS LOOP

THIS effects loop, valve-driven by a single ECC81/12AT7, is a bonus for players who want to bring some pedals out to play

ORANGE SIGNATURE #4 JIM ROOT TERROR

£439 (CAB £369)

Metal players will go bananas for this Orange. Root's fruit is an all-valve gain machine

AT A GLANCE

BODY: Valve amp
SPEAKER: 2x12-inch, 120-watt output flatback birch ply cabinet [not included, £369]
VALVES: 2x EL84, 3x ECC83/12AX7; 1x ECC81/12AT7 in effects loop
CONTROLS: 15/7-watt Switch, Volume, Bass, Middle, Treble, Gain
SOCKETS: 2x 8ohms and 16ohms Speaker Jacks, Tube-Driven Effects Loop
WEIGHT: 5.65kg
DIMENSIONS: [HxWxD] 190mm x 305mm x 155mm
CONTACT: Orange Amplification 020 8905 2828 www.orangeamps.com

WHEN Slipknot and Stone Sour guitarist Jim Root came knocking on the door of Orange's R&D department to spec his signature amp, there was no need for 40 days and 40 nights of wild technological experimentation. Orange had all the tones already; the team just had to find a way of fitting them into a lunchbox-sized chassis and applying the spit and polish. The latter came via the black paint job emblazoned with Root's signature and Slipknot call sign, the number four. Taking the circuitry of the OR15, Orange modelled the gain stage on Root's trusty Orange Rockerverb 100 head, which has all the weapons-grade nastiness to handle the rigours of Root's day job. It was that simple.

This is a straightforward amp – that is a huge part of its charm. It is 15 watts switchable to seven watts, all valve, compact enough to carry, with a valve-driven effects loop. And it's loud. Don't be fooled by the wattage, even in the seven-watt, low power setting, the amp is more than capable of pushing serious air through its matching birch ply, closed back cab.

Like its kin, the Dark Terror, the Jim Root Terror chases away the clean tones as the volume is cranked. If you're looking for glassy cleans with plenty of headroom you are best served looking elsewhere. That's not what it's built for. But don't be fooled into thinking that the cleans are unuseable; on the contrary. Unlike the Dark Terror, which has a Shape knob mastering all EQ duties, this head has a simple three-band EQ. Rolling back the treble and pushing the bass can give you lots of warm, woolly blues tones, or a sharp twang if you're brave enough to push the treble. This Terror sounds fantastic, but it's a touch unforgiving on the hamfisted player; every error is accentuated. But by the same token, it can make your guitar sing.

Like the best movie bad guys, the Jim Root Terror reveals the dark side of its character gradually. With a four-stage preamp, there is a wide sweep of gain. Those cleans, just pushed past breaking point, become real antiqued classic rock tones – if carbon-dated, they would be traced back to rock music's development circa 1974 or thereabouts. Jim Root is a huge fan of classic rock, and his amp's crunch has got a limey accent, perfect for Led Zep fans. Crank the gain hard, though, and it's all Root.

Keep your EQ at 12 o'clock to get close to his tone (he runs his Rockerverb flat). With Slipknot and Stone Sour, there's none of that high-gain fizz that's so prevalent throughout contemporary metal. Even at its filthiest, there's plenty of warmth to the Jim Root Terror. Not that it's subtle or well mannered – this amp is pugnacious, snotty, and has more gain than you could ever need. Still, there's something extremely satisfying about dialling through its spectrum of cool rock and blues tones en route to unleashing the fury.

Jonathan Horsley

> **"Even at its filthiest, there's plenty of warmth to this amp"**

SUMMARY

FEATURES	■■■■
SOUND QUALITY	■■■■
VALUE FOR MONEY	■■■■
BUILD QUALITY	■■■■■
USEABILITY	■■■■
OVERALL RATING	★★★★

SABRE WRAITH £1,299

En garde! This ghostly swordsman has come to test your mettle

IT may not be a name you recognise on the headstock, but learn it well because Sabre is here to stay. The Wraith is the entry point of the Sabre line and while the four-figure price tag places it firmly in the realm of the gigging pro, it's actually very reasonable for a British-built axe.

From the first second we pop open the luxurious suede-covered hard case, it's difficult not to be bowled over by the sheer design prowess carved into the Wraith's every curve and angle. Compared to the spikier and more ESP-like appearance of Sabre's original Seraph model, the Wraith's gorgeous wenge body is much

"Dialling in distortion is where it really starts to sing"

curvier, combining the slender lines of a Jackson with PRS-style finesse. Flip the guitar over and you'll find equally dramatic contouring on the back of the body, providing not just comfort but also the odd practicality such as the jack socket carve, which points your cable upwards at just the right angle to loop back through your strap. Handy! The rock maple neck has been paid equal attention, with a skinny D-profile that almost disappears under your hand completely and a bolt-on construction designed for optimum reliability along with increased tone and sustain.

The choice of wenge for the body material is intended to bring out the raw tone of the Sabre-designed pickups, rather than add its own particular voice. The high-output bridge humbucker, then, is wound to give your amp a serious kick, whereas the neck pickup is more geared to a vintage response, with a modified Schaller switching system providing a set of coil-split tones on positions two and four. This proves to be a real asset when you start off at the cleaner end of the spectrum, with deep, crystal-clear tones. The in-between positions sound very impressive, too, and are strong enough carry over their distinctive character when you start piling on the dirt.

As expected, dialling in sinful amounts of distortion is where this guitar really starts to sing, with the clarity and crunch of the bridge pickup providing excellent note separation and definition. The neck pickup is no slouch either, gleefully supplying smooth, sustaining warmth and a surprising amount of soul when the gain is backed off. It's definitely a modern sound set but the versatility is most certainly there.

It can be a bit tricky to review luthier-built instruments, largely because many of the potential pitfalls are usually down to personal preference and easily offset by custom options. Don't like the skinny neck? Swap it for a full C-profile. Perhaps you'd prefer a more vocal, livelier tonewood than wenge? Then by all means opt for a korina body instead, also available for no extra charge. So essentially, what we need to do here is shine a light through the fog and decide whether Sabre has what it takes to compete with the big boys in the market. Thanks to the ingenious design and detailed tones of the Wraith, the answer to that question can only be a resounding 'yes'.

Alun Lower

Total Guitar BEST BUY

AT A GLANCE

BODY: Wenge
NECK: Maple and walnut
FINGERBOARD: Ebony
FRETS: 24
SCALE: 25 1/2"
PICKUPS: Sabre MetalGear-N1 (neck), Sabre MetalGear-B1 (bridge)
CONTROLS: 1x volume, 1x tone, 5-way pickup selector w/ coil-split
HARDWARE: Chrome
LEFT-HANDED: No
FINISH: Tung oil/beeswax
CONTACT: Sabre Guitars, 01638 660998
www.sabreguitars.co.uk

SUMMARY	
FEATURES	■■■■■
SOUND QUALITY	■■■■
VALUE FOR MONEY	■■■■■
BUILD QUALITY	■■■■■
PLAYABILITY	■■■■
OVERALL RATING	★★★★★

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TANGLEWOOD SUNDANCE NATURAL TW15 OP £399

The stripped-back finish of Tanglewood's latest steed lets the tone do the talking

AS if inspired by the notorious fugitive that bore the name, Tanglewood's Sundance Natural series is a bit of a steal, bringing premium features that are normally reserved for guitars twice their price well within the reach of the average cowpoke. The trade-off here is that the back and sides of the TW15 are laminate rather than all-solid, but Tanglewood has compensated by putting every guitar through a meticulous setup process for optimum playability.

"This is one guitar that deserves to be on your wanted list"

The OP in this guitar's title denotes Open Pore, a finish of the wood that, although lacquered, lets the grain be seen and felt, while also allowing the wood to resonate freely. What stands out about this finish is that it's consistent, not at all patchy and has a great textural quality to it that feels very organic, like a natural extension of your hands. There's none of the heavy resistance that you often find with glossier neck finishes because this one is so slick, but at the same time it feels very solid and controllable.

A guitar this tactile is just asking for a musical massage and, don't forget, this is a solid spruce top guitar – only the back and sides are laminates, mahogany in this instance. As a combination, these tonewoods blend comfortably, producing great dynamics and highly desirable looks.

A snappy appearance is all well and good, but the TW15 is a sharp shooter, too, thanks to its immaculate setup. The action is smooth and reliable, from the low frets all the way to the higher registers, and the fingerboard is immensely playable thanks to a middle C-shaped neck profile. The headstock volute adds some traditional style and also strengthens the neck joint without being obtrusive to open chords.

Strumming the guitar, there's a lot of midrange character to be enjoyed simply by playing at the soundhole and varying your pick attack. This holds particularly true for flatpicking because the guitar generates a healthy resonance courtesy of that open pore lacquer. Fingerpickers aren't left out, though; there are plenty of overtones and crisp details in the treble end of the spectrum that really lend themselves well to all kinds of playing.

Right now, Tanglewood is arguably the fastest on the draw in its price bracket. The Sundance Natural TW15 is clean, simple and classy (thanks to the Open Pore finish, small yet clear fret marker inlays and maple neck binding). Best of all, these looks are backed up by a lively and resonant mid-rich tone that's suitable for just about any playing style. This is one guitar that deserves to be on your most-wanted list, and you won't even have to spend an outlaw's bounty to get it.

Russell Welton

AT A GLANCE

BODY: Solid sitka spruce top, laminate mahogany back and sides, maple binding
NECK: Mahogany
FINGERBOARD: Rosewood
SCALE LENGTH: 25 1/2"
ELECTRONICS: No
HARDWARE: Chrome
LEFT-HANDED: No
FINISH: Natural Satin Open Pore
CONTACT: Tanglewood Guitars
01937 841122
www.tanglewoodguitars.co.uk

1 VOLUTE
A SUPERB feature for aiding the instrument's longevity and headstock strength. Not a licence to drop the guitar, but added security if you happen to let it slip

2 INLAYS
THE 2mm inlays are clear but remain minimalistic, giving the visual appeal of a much pricier instrument. The maple binding and fret work execution is super-clean

3 ROSETTE
CONTINUING its understated image, the rosette is completed by three individual circles inlaid in rosewood. Subtle and sleek

SUMMARY

FEATURES	■■■■
SOUND QUALITY	■■■
VALUE FOR MONEY	■■■■
BUILD QUALITY	■■■■
PLAYABILITY	■■■■
OVERALL RATING	★★★★

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GIBSON FIREBIRD STUDIO NON-REVERSE £1,129

Open the door to tonal heaven with this retro-flavoured blue beauty

Total Guitar BEST BUY

THE Beatles went into creative overdrive in 1965, releasing *Help* and *Rubber Soul* in quick succession, while Dylan went electric, and Keith Richards literally dreamt the riff to *(I Can't Get No) Satisfaction*. It was the year the 60s got real, and also the year Gibson released the first Non-Reverse Firebird. Coincidence? We think not.

Edgy, sexy and able to deal with the aesthetic and sonic demands of the emerging modern guitarist, the Non-Reverse took one of Gibson's weirder concepts – the Firebird, first seen in 1963 – flipped it round and created a classic. The Non-Reverse model was discontinued in 1969, and Gibson began Custom Shop reissues in the early 2000s before finally going back into full production with this stunner last year.

Gibson hasn't been shy in ringing in the changes with this update, either. The eccentric banjo tuners of the original have been replaced with sturdy Grover jobs, well suited to that stretched Strat-style headstock. Unfortunately, the Gibson-logo'd trussrod cover isn't flush to the headstock on TG's review model, spoiling the aesthetic – a travesty akin to putting a supermodel in three-day-old y-fronts.

The slim 60s style neck has been the focus for plenty of attention thanks to the fingerboard. Baked maple might sound like a tasty Canadian cake, but it's actually the treated timber Gibson has used to replace rosewood in an effort to save what's left of the planet. Roasted in specialised kilns to darken the grain and harden up the surface of the wood, the idea of this torrefaction process is to end up with something close to rosewood in look and sound, and it's pretty damned effective. This is a smooth, quick neck that will ensure players used to rosewood feel right at home. Throw in the fact that it's sustainable and not likely to be the cause of any further legal issues for Gibson, and baked maple gets two thumbs up.

Perhaps the most striking aspect of Gibson's Non-Reverse Firebird is the three coil-tapped P90s, controlled by four push/pull controls and a five-way selector that open a gateway to sonic nirvana. The tonal options available thanks to this ingenious system are breathtaking, bordering on the unbelievable. From Tele-like twang to growling P90 menace, it's all here.

Given enough time, you could probably work out all the combinations that are on offer, but all you really need to know is that there's almost nothing this insanely versatile guitar can't handle. It comes alive with a little fuzz, has some beautifully mellow, jazzy aspects and is a capable riff machine. If you could only bring one guitar into the studio, this would be the one to choose.

TG's Pelham Blue model is a real heartbreaker, its slinky curves enough to make an impression on any stage. Strapped on, it's well balanced and very comfortable. On the downside, once ensconced in its Gibson hard case it weighs roughly 15 metric tons (well, almost), so don't plan on hiking across town with it unless your guns are sculpted from solid steel. Still, it's a price worth paying for a guitar with a killer one-two combination: superstar looks and boasting more under the hood than you could possibly conceive.

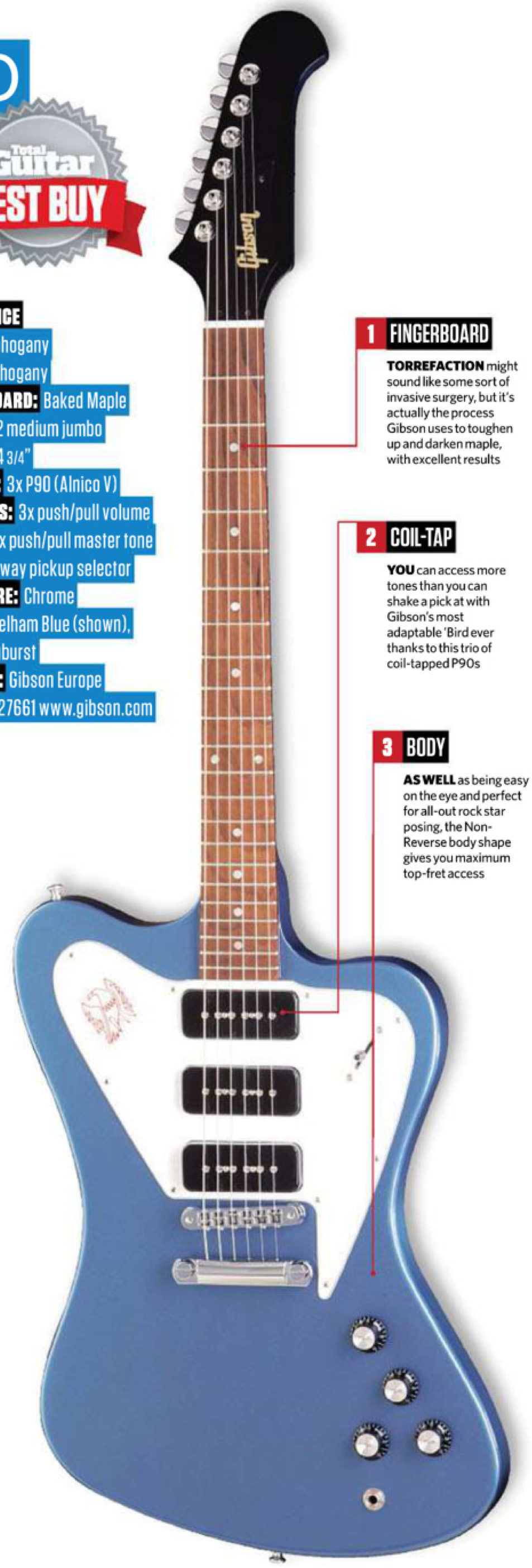
Rob Power

AT A GLANCE

BODY: Mahogany
NECK: Mahogany
FINGERBOARD: Baked Maple
FRETS: 22 medium jumbo
SCALE: 24 3/4"
PICKUPS: 3x P90 (Alnico V)
CONTROLS: 3x push/pull volume controls, 1x push/pull master tone control, 5-way pickup selector
HARDWARE: Chrome
FINISH: Pelham Blue (shown), Vintage Suburst
CONTACT: Gibson Europe 0800 444 27661 www.gibson.com

SUMMARY

FEATURES	■■■■■
SOUND QUALITY	■■■■■
VALUE FOR MONEY	■■■■■
BUILD QUALITY	■■■■
PLAYABILITY	■■■■
OVERALL RATING	★★★★★



LTD EC-256P £419

Put your velvet jacket on, light a cigar and prepare to kick out the jams...

NO prizes for guessing what guitar the LTD EC-256P is based on: this slice of rock is clearly 'inspired by' the good ol' Gibson Les Paul. There's the familiar singlecut body, tweaked just enough to keep the Nashville-based firm's lawyers at bay. There's the black finish with gold hardware, to make it look, in Mr Paul's own words, "classy – like a tuxedo". We're also told to expect a Blighty-exclusive version in Pearl White with gold hardware later this year. The only thing that LTD has got wrong is the choice of pickups. Surely a singlecut rock machine needs humbuckers?

"This is LTD's take on the early model Les Paul"

Err, no, actually. For the first five years of its production, the Les Paul came loaded with P90s instead of humbuckers. So what we have here is LTD's take on the early models of the Les Paul, with a few tweaks to bring it up to date.

The P90 is a simple design – it's more or less a fatter version of a Strat-style singlecoil. Because they're wider, P90s pick up a different range of frequencies, with a lot more middle to the tone. Also, because they're fatter, they tend to have more wire wrapped around the magnets, so they produce a higher output, pushing your amp into overdrive more readily than a singlecoil.

The soapbar pickups in this guitar do just that, pushing your amp to a raw, raucous sound that punks should lap up. Turn the gain down and you get a clean tone that's smooth like dark chocolate mousse, all rich and silky. Our only criticism here is that the neck pickup is a lot louder than the bridge unit, but Mr Screwdriver should be able to sort this out by lowering the pickup height.

Vintage P90s are notorious for the hum they produce, but these pickups are stacked, so there's a second coil underneath the main one (rather than side by side, as with a humbucker) to cancel the electrical noise. This shouldn't have a huge bearing on the sound, but it does massively reduce the risk of you piercing eardrums with feedback when you should be melting faces with your solos.

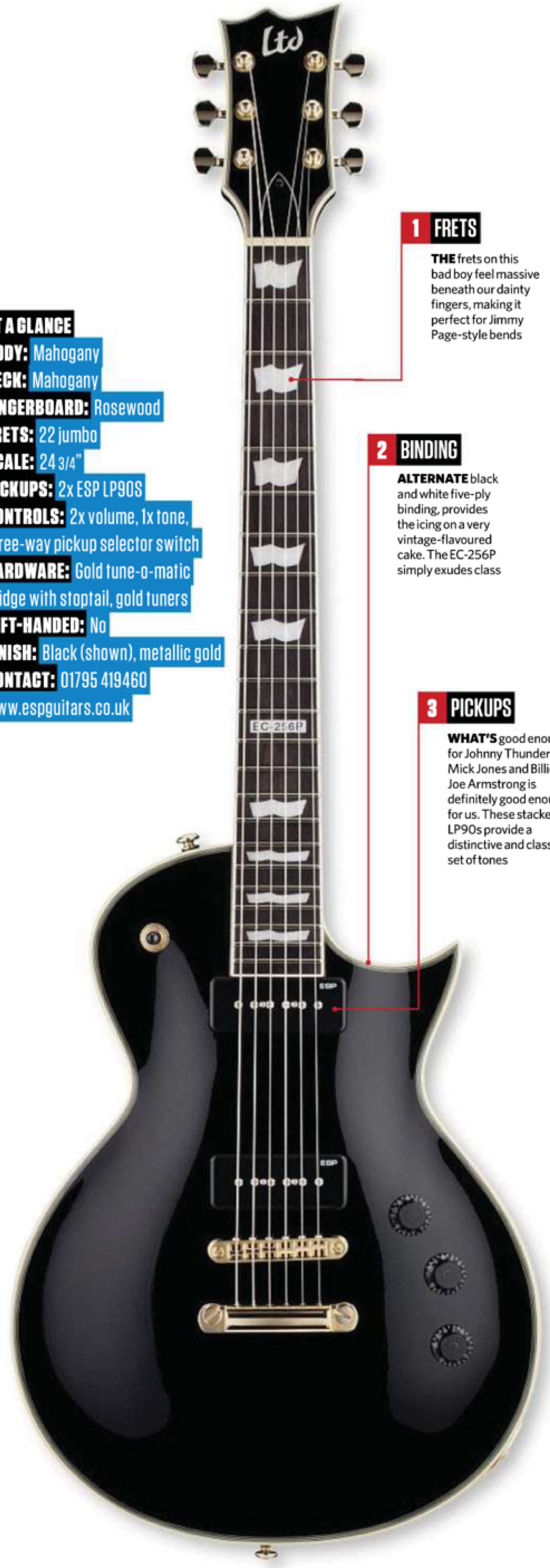
This is a lot of guitar for your money (shop around and you'll find it for a bargain £349). It's certainly heavy – that's the price you pay for solid all-mahogany construction – but LTD has added a contour at the back of the body to make it more comfortable against your ribcage (or beer belly) and another one behind the cutaway to aid upper fret access. It also has a slightly thinner neck heel than a LP or a Strat, so it's easier to wrap your hand around it where the neck joins the body. The difference is millimetres, but the result is a guitar that you can chuck around and throw some shapes with.

It's not without its flaws, however. There are a few marks on our example, and one or two of the fret ends are a bit sharp, so try before you buy. And if you're after a lead tone to cut through a bass player and a rhythm guitarist, look elsewhere. For jazzers or punks looking for a bit of class, though, this beast is the business.

Andrew Gregory

AT A GLANCE

BODY: Mahogany
NECK: Mahogany
FINGERBOARD: Rosewood
FRETS: 22 jumbo
SCALE: 24 3/4"
PICKUPS: 2x ESP LP90S
CONTROLS: 2x volume, 1x tone, three-way pickup selector switch
HARDWARE: Gold tune-o-matic bridge with stoptail, gold tuners
LEFT-HANDED: No
FINISH: Black (shown), metallic gold
CONTACT: 01795 419460
www.espguitars.co.uk



SUMMARY

FEATURES	■■■■
SOUND QUALITY	■■■■■
VALUE FOR MONEY	■■■■■
BUILD QUALITY	■■■■
PLAYABILITY	■■■■■
OVERALL RATING	★★★★

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VS

FENDER MUSTANG FLOOR VS ZOOM G5

TG hits the deck with a multi-fx face-off and decides which deserves a good kicking

Words: Henry Yates

ONE pedal that can do everything? To the gearheads of yesteryear, it sounded like black magic, and in the early days of the multi-fx, the reality didn't quite deliver. Typically snapped up by the skint schoolboy who couldn't afford to pick-and-mix Boss stompboxes, early units were the gear equivalent of a Swiss Army knife, packing in 12 dodgy distortions, eight duff delays, two wonky wahs and a feeble flange: good enough to battle through a gig in the school sports hall, perhaps, but nothing to give Roger Mayer sleepless nights.

But the multi-fx concept evolved. Not only is the top-dollar Fractal Axe-Fx processor in the rack of every superstar these days, but even at street level, modern floor units have palpably upped their game, firing more innovation into the spec sheet, yet remaining hugely cheaper than a trolley-dash through the Dunlop showroom.

In evidence, we present the Fender Mustang Floor (£298) and Zoom G5 (£259): two multi-fx units that smack of aspiration, not desperation. These aren't just glorified filthboxes riding above their station; they purport to be amp-modellers, stompbox-emulators, USB interfaces, preamps, live weapons and studio tone-shapers, touting both quality and quantity at sub-£300 prices. Fender is the more legendary brand, but Zoom has the form in the effects market, making this a battle that could go to the wire.

StoreMags

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G5
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TUBE BOOSTER
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HOLD FOR PATCH
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>>>

FENDER MUSTANG FLOOR £298

Fender hits the deck, but are we floored?

LIKE King Midas, every market sector that Fender touches turns to gold. The US heavyweight's guitars and valve amps are beyond reproach, but the recent range of Mustang modeller amps has also been well received, and this on-the-deck equivalent promises "pro-level amp modelling and effects… you do not need to be a tech expert!"

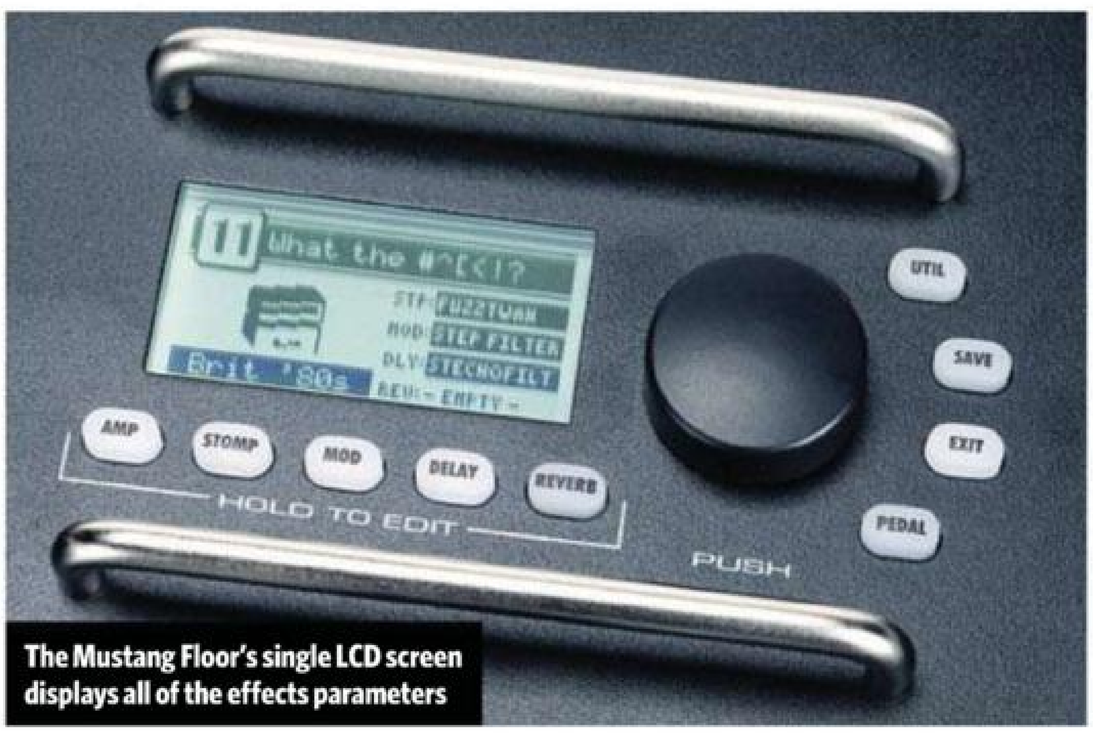
Fender stresses this £298 unit is not merely an overgrown stomper, but rather a tone-shaping powerhouse that delivers in all possible scenarios. For live, you've got the chunky chassis, nine footswitches, useful expression pedal and Line Out to run direct to the PA. For studio-heads, it's an über-preamp, with a solid selection of 12 amp models (from Fender's own '59 Bassman to a modern Mesa/Boogie), 37 effects and 100 preset patches (ready-to-go tones built up from the aforementioned amp and effects models): all infinitely tweakable via dash buttons and backlit screen, or with free Fuse software if you want to go deeper. The third scenario, friendless practice, is unlocked by headphone and MP3 sockets. On paper, all the bases are covered.

AT A GLANCE
TYPE: Modelling multi-fx
EFFECTS: 12 amp models, 37 effects, 100 onboard presets
CONTROLS: 9x footswitches, 9x editing buttons, data wheel, expression pedal, level, power
SOCKETS: Power, MIDI In/Out, expression pedal (sold separately), USB, L/R unbalanced out, phones socket, aux in, FX Send/Return, guitar input
POWER: PSU (included)
CONTACT: Fender GBI 01342 331700 www.fender.co.uk

There's a tendency to number-crunch when it comes to multi-fx units, but while the Mustang is trailing the G5 in quantity, we're more concerned with quality. Fender doesn't yet have, say, Line 6's reputation for nail-on-head simulation, and the Mustang doesn't quite change our opinion, but there's enough faux-valve brilliance to make this a killer straight-to-the-desk studio weapon. Fender isn't specifying brands, but it's pretty clear we've got the glassy sparkle of a classic Vox and the full-bore, frayed-edge warmth of an old-school Marshall. Fender's own models are the pick of the bunch, meanwhile, with the '65 Twin Reverb setting so responsive to dynamics that it'll have you tin-opening the unit in search of valves. This is modelling done really well.

The winner? Very close, but no cigar. The Mustang is certainly intuitive when it's sat on your desk, with the chunky data wheel cycling through the endless presets and push/pulling to fine-tune parameters on the virtual amps and stompboxes. But to our minds, this unit doesn't match the G5 when it comes to instinctive, real-time tweaking on a darkened stage, with the single LCD screen sometimes leaving us a little confused as to where we're at, and on-the-hoof adjustments requiring several button-presses that you may not have time for when you're stood in front of a chanting crowd.

That's not to say the Mustang isn't good live – it most definitely is – but as we'll see in a moment, it doesn't quite match the pedalboard vibe and functionality of the Zoom. Throw in the fact that it's £40 pricier, and the mighty 'F' has been pipped to the post.



The Mustang Floor's single LCD screen displays all of the effects parameters

StoreMags.com

Total Guitar BEST BUY

ZOOM G5 £259

Zoom's virtual pedalboard finds the G-spot

SUMMARY	
FEATURES	
SOUND QUALITY	
VALUE FOR MONEY	
BUILD QUALITY	
USEABILITY	
OVERALL RATING	★★★★★

WHILE it's fair to say that Zoom does not give one solitary toss about anything except effects, the Japanese firm's bloody-minded obsession pays off with the new G5. It's marketed as 'The Answer', which sounds smug, but turns out to be accurate, with even the Mustang's spec sheet pipped by the G5's exhaustive features. You've got all the stuff you had before, but here the standard amp/effects models are given added credibility by a real 12AX7 valve, activated by a boost switch, as well as an onboard looper and jam-along drumbeats.

But for all these trimmings, perhaps the most immediate draw of the Zoom is that in operation the format mirrors an old-school pedalboard. If it helps, you can think of the G5 as being split into four virtual stompboxes, each with its own footswitch, dials and LCD screen. You can line up, for example, an overdrive, compression, chorus and wah, add or bypass them in the mix, and change the parameters on-the-fly with a dedicated screen to always keep you in the loop. Luddites will love it.

AT A GLANCE

TYPE: Modelling multi-fx

EFFECTS: 22 amp models, 120 stompbox models

CONTROLS: 4x footswitches, 1x Tube Booster footswitch, 3x parameter knobs, Type keys and Page keys per footswitch, Scroll, Patch Select, Tap, Rhythm, Total, Store/Swap, Global, Boost, Tone, expression pedal, power, active/passive selector

SOCKETS: Input, output, phones, balanced out, control in, USB

POWER: PSU (included)

CONTACT: Zoom UK 01462 791100 www.zoom.co.jp

Admittedly, while you can add up to nine stompboxes to this virtual signal chain, only four are visible, meaning you have to stop playing, bend down and hammer on the 'Scroll' button to view the others. To move between preset banks also necessitates clunking two footswitches at once with your boot (which is actually trickier than it sounds). Despite these niggles, the G5 feels like a far more immediate format for live work, and that's an impression consolidated by the looper – a cool little feature that lets you bottle 60 seconds of backing – as well as the Z-pedal's four-way rocker movement. It's just a shame the drum rhythms turn out to be rather puny patters.

Still, the meat of the G5 is the amp/effects simulations, and these, combined with the unit's ease of use, proved enough to clinch our Head To Head review. There's not a whole lot between the G5 and Mustang tonally: they both simulate the same sort of iconic vintage valvers, and do it extremely well, with our favourites here the woolly crunch of a '59 Plexi and the hellish scream of a Dual Rectifier. What swung it for these ears was the G5's engaged tube boost, with the 12AX7 adding just a little more hair, sawdust and gravel into the mix.

So it sounds great, operates like a breeze, is stuffed to the gunnels with toys and even fits in a gigbag. All of these factors, along with the very competitive £259 price, mean the Zoom G5 sneaks gold by a wafer-thin margin. If you still think of multi-fx units as the preserve of schoolboys, maybe you should stomp it and see.

There are four LCD screens, one for each 'virtual stompbox'

storemags.com

PEAVEY CAPTAIN AMERICA PREDATOR £249

Kapow! Time to wear your underpants outside your trousers and play some super-powered sweep picking

PEAVEY has more than a few years' experience when it comes to delivering modestly priced electrics that don't make you instantly regret the outlay. The Predator has been a long-standing model in the company's range, normally offering respectable bang for your buck.

Here we see the dependable rocker getting the Marvel treatment as part of a tie-in that couldn't have been timed better given the success of the recent *Avengers* movie. Whereas other guitars in the range are three-quarter sized, these are full, grown-up models appealing to younger players as well as those of us of advancing years with a fondness for comic books.

"This rock axe has plenty of output on offer"

Given that recent times have seen the quality of lower-priced electrics improving hand over fist, it should be no surprise that the Predator keeps in line with that trend. The basswood body clearly comes from the Fender-inspired school of guitar building. That said, it's a graceful twist on the theme. Keeping it simple, you have a maple neck with rosewood fingerboard and 24 medium frets, which are finished very well with no sharp ends or flat spots.

The six-in-line headstock features a newly designed scallop, which makes a remarkable difference to what used to be a fairly ordinary design. Down the other end are the string-through body, tune-o-matic style bridge (which is sure to keep a Hulk-like grip on your tuning), and two Peavey humbuckers. Controls are similarly simple with a master tone and volume complemented by a three-way toggle switch. One nice addition here is the push-pull pot on the tone control that activates a coil-split, giving you a few more tonal options to play with.

Tonally, the Peavey Predator does hint a little at its low-cost origins. The pickups are a trifle muddy and indistinct, but adding a little more treble to your amp will defeat the worst of this. There's no doubt this is a rock axe either, with plenty of output on offer and the ever-so-slightly scooped character of basswood, perfect for nailing that power metal version of the *X-Men* theme you've been working on. Using the coil-split doesn't exactly drop you right into pure Californian territory, but it's another option that brings a little jangle and singlecoil hollowness to proceedings.

If comics aren't your bag, then Peavey offers the Predator EXP without the graphics. Fans of books with pictures, however, will find much to like here with the Marvel Predators sporting a more grown-up, graphic novel style of artwork, as opposed to the more gaudy styles found on other models. This guitar is at the upper end of quality and playability for its price range making it unbeatable for crime-fighting shredders on a budget.

Hayden Hewitt

AT A GLANCE

BODY: Basswood
NECK: Maple
FINGERBOARD: Rosewood
FRETS: 24 medium jumbo
SCALE: 25 1/2"
PICKUPS: 2x Peavey humbuckers
CONTROLS: 1x volume, 1x tone with push pull pot, three-way toggle switch
HARDWARE: Black
LEFT-HANDED: No
FINISH: Black with Captain America graphic (Thor and Ghost Rider also available)
CONTACT: Peavey Electronics Ltd 01536 461234 www.peavey-eu.com

1 NECK

THE comfortably wide neck profile avoids any skinny neck-induced cramps, but is still plenty fast enough for shred guitar acrobatics. Excelsior!

2 BRIDGE

THE Predator uses a tune-o-matic style bridge and anchors the strings through the rear of the body, giving this guitar super tuning stability

3 FINISH

THERE'S no denying that having Captain America's shield on your guitar is very cool. These graphics have been applied tastefully and should age well

SUMMARY

FEATURES	
SOUND QUALITY	
VALUE FOR MONEY	
BUILD QUALITY	
PLAYABILITY	
OVERALL RATING	★★★

SQUIER JIM ROOT TELECASTER £406

No sour notes here – this Tele's got the stones to shred

THE iconic Fender Telecaster might not be the first guitar you think of when it comes to metal, but pioneering modern guitar heroes such as John 5 and Jim Root would beg to differ, with both guitarists boasting signature models of their own. While John 5's Squier model marks a significant departure from its higher-priced counterpart, Jim Root's own affordable option seems to be much nearer to his stage instrument. A closer inspection is required.

Straight away it's reassuring to see that a lot of the core elements from the original Jim Root Tele are indeed present and correct. The mahogany body has a nice hefty weight to it and looks great in its matte white finish. Played acoustically, you can hear the midrange and resonance that's so important with mahogany guitars, which bodes very well.

The neck drops the ebony fingerboard of the full-fat Fender version in favour of rosewood, but more importantly features a 12-inch fingerboard radius. If you're not familiar with this, it means that the fingerboard is flatter than the one you'd find on a regular Telecaster, which would normally be around 9½ inches. As a result, string bends and other acrobatics are considerably easier to pull off. In combination with the satin-finished, modern C-shaped maple neck, it's a joy to play and should prove a hit with rock and metal fans who don't want a super-skinny neck for playing at speed.

Arguably the biggest sacrifice Squier has had to make is in the pickup department, swapping active EMGs for a set of passive humbuckers. Active pickups aren't for everyone, though, and if they're not your thing then you you'll appreciate the saving that this Squier version makes. But that's a separate subject, and for now we're just keen to see how the Squier performs when we warm up the amps.

As suspected, the choice of passive pickups gives the Squier a bit of an edge if versatility is your thing. You might think we're mad plugging a Jim Root guitar into a low-gain valve amp, but good clean tones are important and, under test, these passive units do an admirable job of conveying that rich mahogany tone. Move on to a high-gain amp (what better than Jim's own signature Orange rig? – reviewed in full on p.138) and this guitar positively laps up distortion. It's at its happiest when it's tuned down a couple of steps, chugging out riff after riff.

What's impressive is that the stock pickups actually cope reasonably well with complex chords, letting the notes ring out in all but the most heavily saturated of settings. They don't have the detail and richness that you'd get from a more expensive set, but at this price they hold their own well enough to satisfy these ears.

Squier has really done a great job of bringing the Jim Root Telecaster to a competitive price point. The fingerboard radius makes this an extremely playable guitar and the satin finish is a welcome change to the high-gloss budget models we're used to seeing. With a pickup upgrade, the improved tones would take the Jim Root Tele to the next level, but even at its most basic, this is simply a great rock guitar.

Alun Lower

AT A GLANCE

BODY: Mahogany
NECK: Maple
FINGERBOARD: Rosewood
FRETS: 22 jumbo
SCALE: 25½"
PICKUPS: 2x covered passive humbuckers
CONTROLS: 1x volume, three-way pickup selector switch
HARDWARE: Black
LEFT-HANDED: No
FINISH: Flat White (shown), Flat Black
CONTACT: Fender GBI 01342 331700
www.fender.com

SUMMARY

FEATURES	■■■■
SOUND QUALITY	■■■
VALUE FOR MONEY	■■■■■
BUILD QUALITY	■■■■
PLAYABILITY	■■■■■
OVERALL RATING	★★★★

Storemags com

TONEBUTCHER WEEWAH $185 (APPROX. £113)

The tiny little secret to massive tone

AS the name may have already given away, the Weewah is an envelope filter or auto-wah. Like the Pocketpus we reviewed in issue 217, the Weewah is housed in an unthinkably tiny enclosure and gives you no hint as to what each of its controls actually does – but that's the fun part. There's often little better creative inspiration than experimenting from the ground up, and that's exactly what you get here. So if you want to preserve the mystique, look away now.

The first knob is a level control, while the second determines the range of the sweep. The toggle switch at the top is the Weewah's secret weapon. When the switch is flicked down, the sweep is reversed, taking the tone from high to low rather than the other way around. Put the level control a bit lower with the sweep positioned higher, and you'll swap sharp and biting for a throaty snarl that makes your riffs practically leap off the fingerboard in a way that would be tricky to perform quickly on an ordinary wah.

The real beauty of the Weewah is that it's just so responsive and versatile for such a small pedal with basic controls. Paired with a valve amp, you can back off the effect by playing lightly, or saturate by digging in. That sensitivity is so important to making the effect feel really organic, and keeps this little unit well away from being a gimmick. It's bags of fun, and we don't want to give it back.

Alun Lower

AT A GLANCE
TYPE: Envelope filter
CONTROLS: Level, range, sweep direction toggle
SOCKETS: Input, output, power
BYPASS: True bypass
POWER: PSU only (sold separately)
CONTACT: huck@tonebutcher.com
www.tonebutcher.com

SUMMARY	
FEATURES	■■■■■
SOUND QUALITY	■■■■■
VALUE FOR MONEY	■■■
BUILD QUALITY	■■■■
USEABILITY	■■■
OVERALL RATING	★★★★

CHANDLER LIMITED GERMANIUM DRIVE £327

It's one louder

ON first appearances, the Germanium Drive is a fear-inducing beast. Just look at the features: a five-position feedback knob, drive that goes up to 11, and two EQ-shaping toggle switches. Heck, it even requires two power supplies (or two 9V batteries). For all we know, our amp is about to sprout arms and beat us to a bloody pulp as soon we plug it into this thing.

That would be getting a little carried away, though, because the Germanium Drive is actually more of a coloured boost or tone filter than a traditional fuzz pedal, and as a result the signal doesn't break up much until the drive control is well in to the final third of its travel. Once you get there, there's a huge boost in output, and the rough, organic fuzz that germanium transistors are known for comes on in waves. The Highs and Boost Range toggles are also ideal for fine-tuning the sound.

If you're a tone-obsessed guitarist with an ear for detail, you'll love the harmonics this pedal gives and the way that the feedback selector toggle changes your entire rig's character. If you want to get the most out of vintage and boutique gear, you must check it out. For the rest of us, the Germanium Drive may be more frustration than elation. It's hugely expensive, and for that reason is a pedal that you'll need to demo before you make the commitment.

Alun Lower

AT A GLANCE
TYPE: Overdrive/boost
CONTROLS: Drive, feedback, highs, boost range
SOCKETS: Input, output, 2x power
BYPASS: True bypass
POWER: 2x Battery, 2x PSU (sold separately)
CONTACT: Unity Audio 01440 785843
www.chandlerlimited.com

SUMMARY	
FEATURES	■■■■■
SOUND QUALITY	■■■■■
VALUE FOR MONEY	■■
BUILD QUALITY	■■■■■
USEABILITY	■■■■
OVERALL RATING	★★★★

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PRESONUS STUDIO ONE FREE

The price is right

★★★★

NORMALLY, when we see the words 'free version', we read 'demo version', and as expected, PreSonus has made a few restrictions to this edition of Studio One. VST support, pitch correction and MP3 import/export are out for a start. Don't be put off, though. There's still plenty to get excited about, like support for unlimited tracks and virtual instruments, and a range of quality effects and MIDI editing options. This is much more than a mere demo version, and the perfect way to put last issue's recording tips into practise! *(From free, www.presonus.com)*

ROTOSOUND ATC-10 GUITAR TUNER & CHORD FINDER

Hit the right note

★★★

IN AN effort to stand out from a seemingly endless selection of clip-on tuners, Rotosound has put a little extra thought into its own offering and included a comprehensive chord finder. The first button selects the chord letter or root, while the 'Maj/Min' button scrolls through major, minor, diminished, augmented and suspended. Finally, use the '7th-9th' button to narrow your search down to the more obscure shapes. It's a simple process and the added bonus of a tuner makes this a useful accessory for songwriters and strummers. *(£17.95, www.rotosound.com)*

FENDER CUSTOM SHOP REUNION BLUES GIG BAG

Avoiding the broken Strat blues

★★★★

MANY players believe that a hard case is the best way to protect their beloved instrument. Often they're right, but there are also some soft cases and gigbags that have been precision-engineered to offer exceptional damage protection. Reunion Blues is just such a company, and Fender has been impressed enough to commission a special case for its Custom Shop instruments. It's expensive, but the flexoskeleton, one-inch solid-cell foam padding and interior cushions will go a long way. *(£226, www.fender.com)*

CASTIV GUITAR SIDEKICK

Smart gizmo for smartphones

★★★

THE Castiv Guitar Sidekick clamps your smartphone or media player to the strings at your guitar's headstock, allowing you to view videos, tabs and apps at a sensible angle. Be wary of really heavy devices, though – the weight of the device on one of our guitars was just enough to lift the high E string out of the nut. Still, in all but that instance the Sidekick worked exactly as expected, and would make a useful addition to anyone with a growing collection of guitar apps. *(£19.95, www.castiv.com)*

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ED'S SHED

In-depth tech advice from TG's industry expert. This issue, troubleshooting your tuning

ED MITCHELL

TG'S RESIDENT gear guru has been repairing, maintaining and modding guitars since 1986. He joined *Total Guitar* in 2003 after 18 years in guitar retail, and has written the Ed's Shed column ever since.

Staying in tune

Hey Shed. No matter what I do I can't keep my guitar in tune. There must be some magic trick that I'm missing out on because my best mate's guitar is actually cheaper than mine and it stays in tune perfectly. Should I consider changing the brand of strings I use? I did consider trading up to a heavier gauge of strings but I'm not sure if that would actually make any difference. Any advice you can offer me would be appreciated. To be honest, if the situation doesn't improve I'll probably get rid of the guitar and look for something else.

Simon Taylor, *via email*

Ed says...

Don't dump your pride and joy just yet, Simon. There are a bunch of things you can do to give your guitar a fighting chance of staying in tune. Anywhere that the string makes contact with the guitar can cause tuning problems. That's particularly true if the guitar has a vibrato unit. As the strings drag across the saddles and top nut when you wiggle the vibrato arm they can get stuck. Friction between the strings and the guitar's components is your arch enemy so let's look at how to keep things moving.

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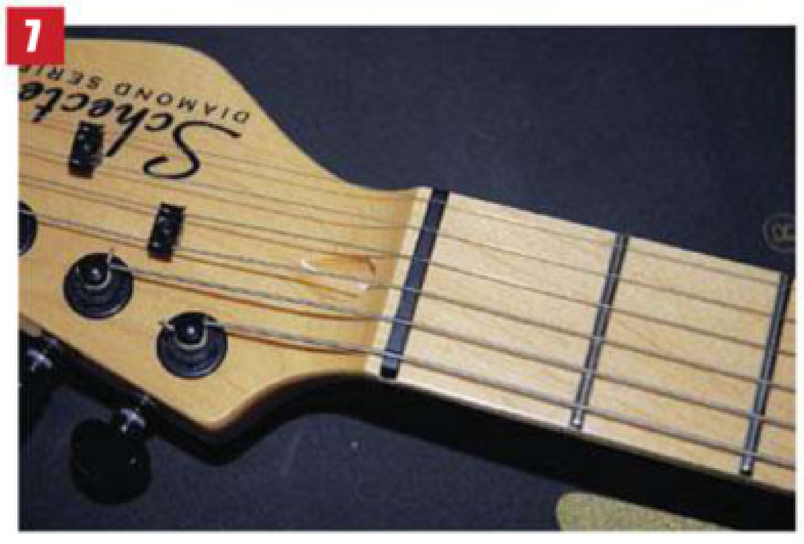
1

Shagged out guitar strings are one of the biggest causes of bad tuning stability. If they're rusty as a barnacle's house, or sound like a rubber band on muscle relaxants, get the buggers replaced.

4

While you're at it you should take a look at the neck/body connection. This only applies to guitars with a bolt-on neck, natch. Turn each neck screw a little to ensure it's good and tight. Be gentle.

7



If your vibrato doesn't stay in tune, the strings might be getting stuck in the top nut slots. Switching to heavier strings may involve having the slots widened to accommodate the extra girth.

10

If your Floyd Rose-equipped guitar goes out of tune when you shake the wiggle stick, eyeball the locking top nut for worn parts. Deep grooves in the locking plates are bad news. It's time to replace them.

Photography: Picture 2 - Gibson

2

Moving up to a heavier gauge of strings can help tuning stability. A Gibson scale guitar has lower string tension than a Fender so you can fit a heavier gauge set and still bend strings easily.

3

Loose components can cause tuning issues. Most likely culprits are the machineheads. If they feel loose, tighten the little screw that holds the button on. By button, we mean the bit you turn to tune.

5

When you're fitting your new strings, get those windings around the machinehead shaft as neat as possible. If they are untidy and overlap one another, the tuning will take ages to settle down.

6

Regular Shed readers will have seen this coming: yep, always give new strings a good stretch to help them settle into tuning faster. This is the easiest and best guitar maintenance tip you'll ever need.

8

If the strings are binding a bit, lube your slots with some Big Bends Nut Sauce (approx £12.95). If you're skint, try rubbing the graphite from a pencil in each slot. It'll make them more slippery.

9

String guides prevent strings from popping out of their slots but they can cause tuning problems. Replace them with a slippery Graph Tech version (£8.01 from www.allparts.uk.com).

11

If the locking top nut is OK, look for worn pivot-points on the vibrato unit. If there is no obvious wear you might find that the vibrato springs are tired. Buy a new set from a music shop. Fit them.

12

Guitars can go out of tune if they are moved from a cold to a warm area and vice versa. Let the guitar acclimatise for a half hour before you pull it from its case. Then tune it up.

QUICK FIXES

TAPE THAT

Q Shed, my high E string keeps getting trapped under the edge of my guitar's neck humbucker when I divebomb my Floyd Rose locking vibrato. Help me out.
Gerry Williams, via email

A Take a tip from the late Dimebag Darrel, who suffered the same annoying problem, and use some plastic tape to stop the string getting stuck (see above).

A WIND UP?

Q How many string windings should I have on a locking machinehead?
R Boswell, via email

A The whole point of locking heads is that you don't have any windings so there's less chance of suffering tuning problems. Aim for no windings and you'll be sound as a pound.

WIN!

GOT A BURNING QUESTION FOR ED? SEND IT IN AND WIN SOME GOODIES

SEND your gear query for Ed's Shed to TotalGuitar@futurenet.com and if we print it as our main Q&A you'll receive a great Vox Mini3 amp (worth £94) and Korg Pitch Black Tuner (worth £80).
For more info on these products, visit voxamps.com or korg.co.uk

WORTH £174

The Final Countdown

10 SURREAL GUITAR HERO SIDELINES

Shades: the rock 'n' roll essential. For Johnny Marr, it's got to be Ray-Ban

10. Johnny Marr – Ray-Ban sunglasses

Despite his native Manchester being defined by a thin drizzle, the Smiths man spent the 80s behind a pair of Ray-Bans, and in January unveiled a run of 1,500 signature shades. Based on the Signet shape, complete with his discrete scrawl and mirrored Blu Legend lenses, they're just the thing for sitting in a bedsit alone, listening to the rain...

9. Yngwie Malmsteen – Sharpie pen

While the seafood industry missed a trick by never asking Yngwie to endorse scallops, pen giant Sharpie honoured the Swedish virtuoso in 2011 with his own bespoke marker. Shred strumpets presenting their bosoms for a post-gig autograph should remember that it's permanent.

8. Dave Mustaine – Black Gold coffee

Ah, there's no mistaking the smooth taste and rich aroma of Dave Mustaine's micro-roasted organic Black Gold coffee – at least until it was pulled from the shelves in 2008. It's not like the Megadeth man needs to be any more wired and jittery...

7. KISS – The KISS Casket

You've played the KISS board game, drunk from the KISS thermos... why not hit the afterlife in style in a coffin emblazoned with the mugs of Ace Frehley et al. "I love livin'," spouts Gene Simmons, "but this makes the alternative look pretty damn good!"

6. Kerry King – Wristbands

The KFK Ministries site was down as we went to press, but the Slayer man is promising a relaunch with branded t-shirts, stickers and skullcaps. TG is looking forward to terrorising our local aerobics class with a pair of his spiked wristbands...

5. AC/DC – Wine

If AC/DC were a drink, they'd be a warm lager drunk through a sock by a sunburnt Australian. Despite that, they've just launched a sophisticated range of wines named after their hits. TG editor Stu is still fuming they didn't use his suggestions: Those About To Rioja and Whole Lotta Rosé...

4. Bill Wyman – C.Scope Metal Detector

Since leaving his band of ancient relics in 1992, former Stone Wyman has dug them up and now flogs signature metal detectors on his website and declares it the "greatest hobby on Planet Earth!"

3. Jimi Hendrix – Vodka

What better way to commemorate a man who choked to death on his own vomit than a posthumous vodka? Surprisingly, Jimi's estate didn't agree, hence the Hendrix Electric Vodka being dropped in 2009, and scoring its makers a $3.2 million fine for trademark infringement.

This smooth-sipping spirit didn't go down well with the Hendrix estate

2. Carlos Santana – Designer shoes

Santana's footwear range will be adored by the tottering *Latina* in your life. They're not exactly subtle – with snakeskin, tassles, glitter and foot-long stiletto heels – but we'll spare the sarcasm, as proceeds go to the Milagro Foundation for vulnerable children.

A wedge goes to charity from Carlos Shoes

1. Kurt Cobain – Dr Martens boots

In fairness, being dead, the Nirvana frontman probably didn't sign off on the notorious 2007 ad that saw him perched on a cloud wearing boots and celestial robes above the caption 'Dr Martens Forever'. Trouble is, neither did his widow, Courtney Love, who promptly went nuclear while the boot-maker fired the ad agency and issued all apologies.

Photography: Neilson Barnard/WireImage

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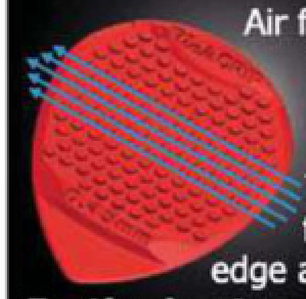

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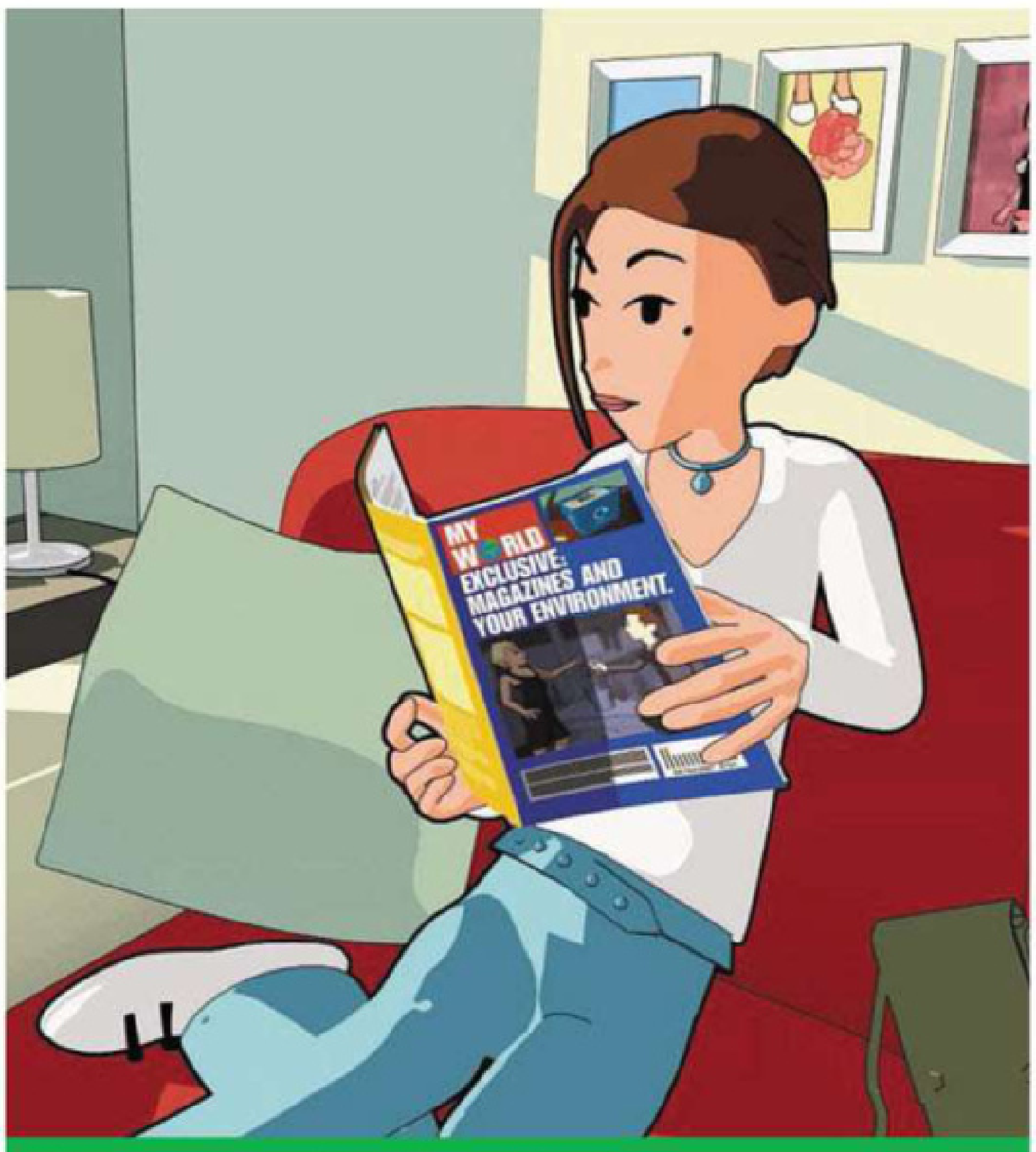

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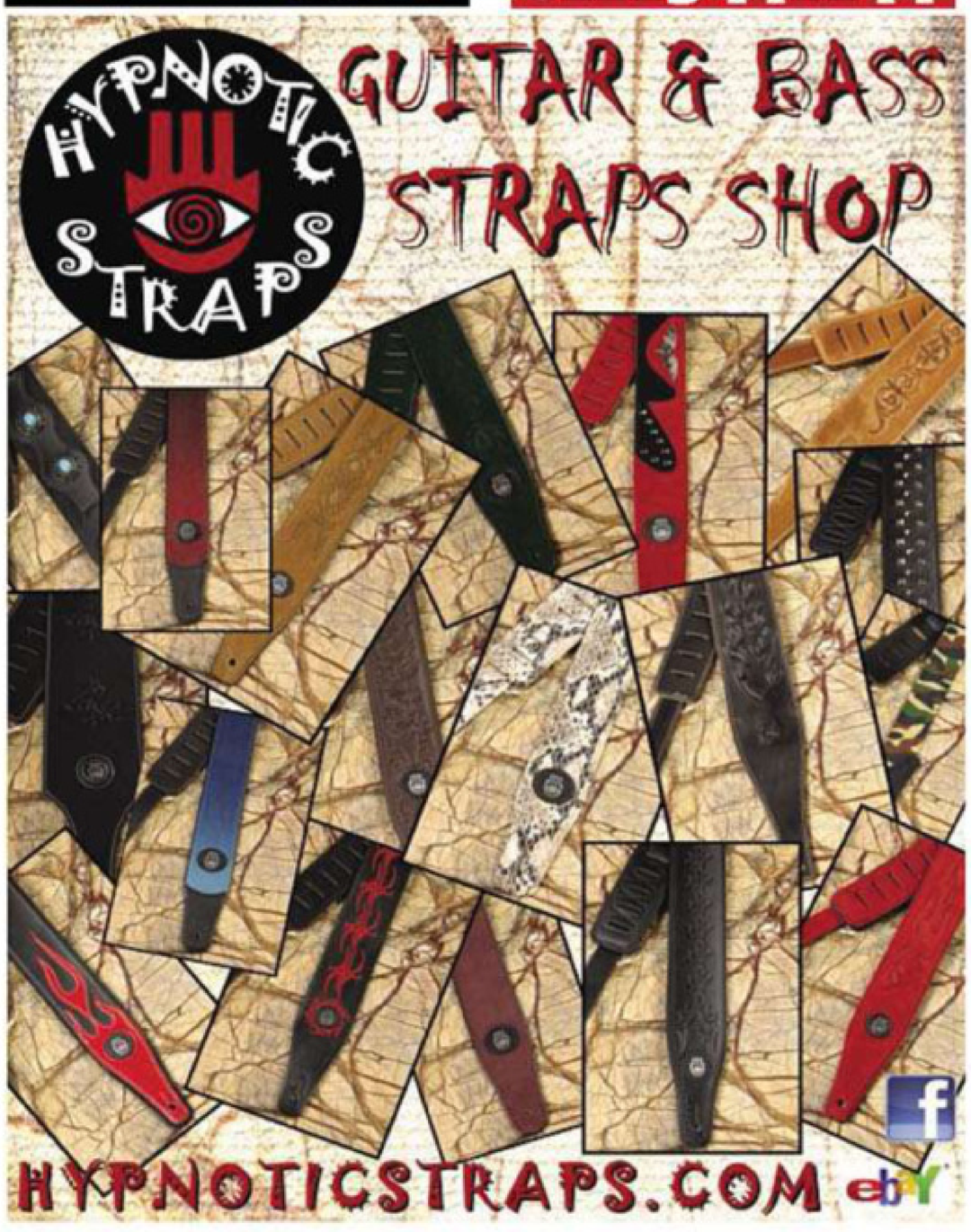

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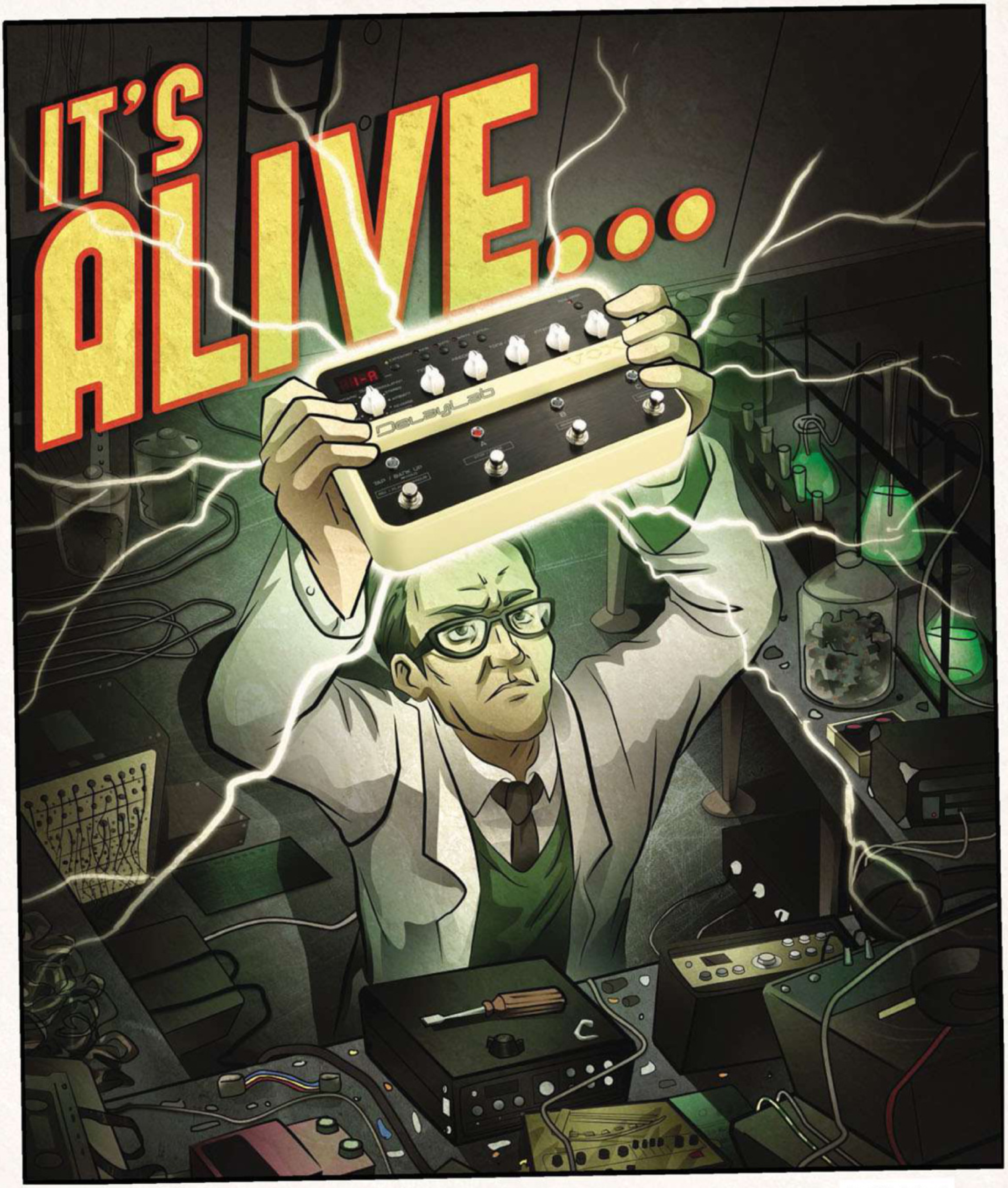

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